#### Arts: Working up a lather over daytime television News: The Commonwealth's 10 best legislators



50 cents June 2, 1981 Boston's largest weekly Three sections 96 pages

Lifestyle: Diamant goes beyond the new debate

# PORNOGRAPHY



And in Arts, Michael Bronski on Andrea Dworkin's Pornography

### HAPPILY EVER AFTER

A Cambridge condo fight with nothing but winners

by Alan Lupo

"How long is this mortgage for?" the elderly woman asked the First National Bank officer.

"Thirty years," she was told.

"How old do you think I'll be when it's paid up?" she asked.

"How old?" asked the bank officer.
"I'll be 115 years old," she said.

"Well, I'd love to be at your mortgage-burning party," the bank officer

his is a story about a bunch of tenants who saved their homes. It is a story, then, with a happy ending, and it is, therefore, rare. To get there, these tenants, many of them elderly, needed a lot of help from the public and private sectors, from sources ranging from a socialist city councilor to the biggest bank in New England. Most of all, these tenants needed to organize, stick together, be stubborn, go to court and

tough it out at a time in their lives when they'd have preferred to relax.

What happened on Ware Street, Cambridge, just behind Harvard University in St. Paul's Parish, started inauspiciously with a white slip of paper 11 inches wide and three inches deep, a notice dropped in 52 mailboxes at Numbers 12, 14, and 16 Ware St. on October 24, 1980.

"Dear Resident," the notice began. It seemed to be an impersonal opening to a short and somewhat vague declaration that stability was about to end for people who had invested as much as three or four decades of their lives in the five-story red-brick apartment complex.

Somebody named Emily Flynn from something called Ware Street Associates was "looking forward to chatting with you personally concerning the future of 12-14-16 Ware Street, which our company has under option from the Charles F. Hurley interests." Flynn asked that

residents "kindly" call her so she could arrange to "visit" with them.

"When I heard about it," said Josie Trant, "I said, 'I'm not going to stay here. I'll get another apartment.' I'd have had a fit moving. I hate the thought of moving. But I was so mad I couldn't think of staying." Josie Trant was 86 years old when the notice arrived. She had moved into 16 Ware St. in 1941, just after the building had been finished.

For 40 years, Josie Trant has lived in the same apartment, immaculate and tastefully furnished with the chairs, sofas, tables, and beds that she and her late husband, Jim, had brought from their house in Arlington. Jim's mother was distantly related to Marion Hurley, whose husband was Charles F. Hurley, a very big name in Cambridge and in the Commonwealth. Josie Trant still calls her home "the Hurley apartments." For her

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### Public eye

#### On faith: One man's vocation

by Leslie Fuhrer

eandering down Narragansett Bay are the sloping lawns of Our Lady of Providence Seminary, a secluded old stone structure in Warwick, Rhode Island. I was early for my appointment, so I wandered past chapels and a graveyard. It seemed an ideal place to be alone with one's thoughts; mine, on this occasion, were of childhood summers in the Catskills, days when I wasn't reminded of being Jewish. But I was about to meet a man who reminded me of this a great deal - my appointment was with a Roman Catholic priest who had devoted a great part of his life to studying anti-Semitism and seeking its eradication.

The image of a man who would smile too much and wallow in self-effacement had implanted itself in my mind. Father Edward H. Flannery, a dignified and scholarly historian, was nothing of the kind

He met me by the heavy iron doors of the seminary's main building. A tall, poised man, lugging a Sunday newspaper, he was dressed casually in a safari jacket, with no clerical collar (he would later put one on for the photographer, then change back). Once we were in his office, he fussed over which chair I'd be most comfortable in.

As one who came to his calling through reflection, logic, and study, Flannery resembles a mathematician more than a philosopher. "Anti-Semitism can never be fully uprooted till it is fully recognized," he said without burning intensity but with calm resolve. "It must be recognized and accepted in history as well as in ourselves. Otherwise it can't be eradicated."

Father Flannery has been praised on all sides for his work in promoting harmony between Jew and Gentile. He is the recipient of a papal medal from Pope Paul VI and of awards from the National Conference of Christians and Jews, the American Jewish Committee, and the Central Conference of American Rabbis. He holds two honorary degrees: a doctorate in humane letters from Our Lady of Providence Seminary, and a doctorate in law from Seton Hall University in New Jersey, where from 1965 to 1970 he was associate director of the Institute of Judaeo-Christian Studies.

His 1965 book, Anguish of the Jews: Twenty-Three Centuries of Anti-Semitism (available as a Macmillan paperback), has been translated into several languages and has received six awards, the National Catholic Book Award among them. It is recognized as the first book written by a Catholic priest acknowledging his own people's role in the persecution of the Jews. "I wanted Christians to see their own anti-Semitism, and the anti-Semitism in the Church—not to beat our breasts, but to do something about it."

There is little in Flannery's background to explain this mission. The son of Irish immigrants who met and married in the United States, he grew up in an Irish-American neighborhood and attended parochial schools. He said he was taught typical stereotypes about Jews: that they were cursed and scattered in expiation for the slaying of Jesus; that they were men of money, greedy, clannish, aggressive; and that they hated Christianity. "There was a bit of that in our attitude," he said of his friends. He derived a clearer understanding from his few Jewish playmates, though he believes he would have found his calling anyway.





Father Flannery: a deep sense of justice

"I have a deep sense of justice, Maybe I felt deprivation. When you feel that, you can become unjust yourself, get even, when you arrive at a higher station in life," he said. "I took the opposite way. I said, 'I will never let this happen to me—I will never let people suffer injustice. I will help them."

In the Christian world, the Jews were clearly in need of help. Back in pagan Rome, Judaism was a religio licita, or tolerated religion. But after the conversion of Constantine, in 313, all that changed. Jews were now considered suspect, evil, and subversive, and though papal doctrine taught that Jewish lives could not be taken, it did decree that Jews had to be oppressed.

In the early part of the fifth century, St. Augustine rationalized that God scattered the Jews in fulfillment of the ancient prophecies concerning Christ. In his City of God, Augustine furthered the idea that the Diaspora provided ubiquitous evidence for the truth of those prophecies.

Medieval oppression took various forms. In Europe, Jews were not allowed to own land or bear arms, and in the days when servants belonged to their masters, Jews were not permitted to own Christian servants. In 1215, during the papacy of Innocent III, the Fourth Lateran Council ruled that Jews must live in separate quarters, wear special clothing, and exhibit a yellow star of David. (The Nazis were not so original, evidently.)

Throughout the Middle Ages, Judaism was considered a religion based on heresy. Although the popes officially condemned the slaughter of Jews, they did little to prevent the mayhem en route to the Crusades, or that of the Spanish Inquisition.

After the French Revolution, the Church began to lose its temporal power,

and the process of granting civil rights to Jews began. By this time the only major countries in Europe that had never expelled them were Poland and Italy. In fact, Jews were asked to leave, rather impolitely, not once or twice but three times from some lands, including France and England.

This sad history did not touch Father Flannery's life immediately. He went into the priesthood because it was expected of him - he said that it's an Irish custom to send one son to a seminary, and "I guess I was elected." Although he spent the years 1931 to '35 in a seminary in France, his isolation from the real world ("seminary was very cloistered in those days") left him unprepared for the Holocaust. He was ordained in 1937 and for the next 13 years served as assistant pastor in parishes in Providence and Pawtucket. It wasn't until the early '50s, when he was associate director of the Christophers in New York City, that the seed of his crusade for tolerance and understanding sprouted. In his introduction to Anguish of the Jews, Flannery explains that he was walking in New York City with a Jewish couple at Christmas when a huge cross came into view at Grand Central Station. The woman, who was kindly disposed toward Christians, told him that the cross made her shudder. How had this supreme symbol of universal love come to represent fear and evil, the priest wondered.

It was also at this time that Father Leonard Feeney and his Slaves of the Immaculate Heart of Mary came to prominence in Cambridge. Father Flannery described his distaste for Feeney's anti-liberal, Jew-targeting group and his own determination to make amends. He researched the problem of anti-Semitism, going to Jewish sources to learn. He read Malcolm Hay's Thy

Brother's Blood, "a tale of horror and scandal, as it quotes and names great saints, scholars, medieval councils, popes, and lay people" as having incited anti-Jewish sentiment among the masses. And he discovered how oppressed Jews have been.

A Jew who had converted to Catholicism, Father John Oesterreicher, encouraged Flannery to write a book on the subject. Anguish was born, and with it came recognition from Jewish and Gentile groups. In 1965, at the end of the Second Vatican Council (which decreed that Romans, not Jews, had killed Christ, and which called for studies and dialogues with Jews), an office was set up in Washington and Flannery was asked to head it. For 10 years he served in the Secretariat for Catholic-Jewish Relations of the National Conference of Catholic Bishops. "I got it no doubt due to my book," he said.

Other doors opened, and he was asked to speak before interfaith groups as well as in synagogues. Upstairs in his study, he showed me the various awards and honors he has received over the years, most of them from Jewish organizations. There were plaques, medals, and a Kiddush cup with the inscription, "When nobody cared, you cared." There was also a menorah on his mantel and a "Shalom" on his door. Near a window, blocking the rays of the sun, was a hanging plant, a Wandering Jew.

The eclectic nature of Flannery's interests was evident in the books that line his walls. There were tomes on Christian and Jewish thought, works by Freud and Jung, an Introduction to Yoga, and, swimming over a coffee table, National Geographic magazines.

Important as his life's work is to him, Flannery clearly has it in perspective. He is no fanatic on the subject; neither is he smarmy. "He is a first-class scholar, who has worked hard and long and successfully," said Dan Asher, assistant director of the Jewish Federation of Rhode Island.

Although Flannery currently directs the seminary's Office of Continuing Education of the Clergy, where he helps priests taking theological or secular courses in a sort of adult-education program, he continues to find time for public speaking. In a recent talk before the Jewish Community Council of Metropolitan Boston, he stressed the importance of resisting even minor incidents of anti-Semitism; he said the longer one waits for an outbreak, the worse it will be.

His words were timely. Across the US, reported acts have greatly increased over the past year, according to an Anti-Defamation League study. "I believe that, Christian anti-Semitism has declined in recent years," Flannery said. "The problem today is secular anti-Semitism. The big problem today is Soviet and fascist or rationalist anti-Semitism—anti-Semitism that has nothing to do with religion. How do we as Christians and non-Christians influence these groups? ... There's black anti-Semitism, Middle East anti-Semitism, even in the Far East now, Chinese and Japanese anti-Semitism. The UN is a forum for anti-Semitism, it seems to me."

Anti-Semitism often hides behind the cloak of anti-Zionism, a more acceptable admission, Flannery pointed out, adding that the Church has made irreversible progress in the last 15 to 20 years, and that there can be no going back. "I'm very hopeful that things are on the mend." However, "this is not to say another Hitler can't come along," he warned.

Flannery regrets the "common ignorance" he shared with most of the world when the facts of the Holocaust came to light. Said Dan Asher, "I can't help but think maybe Flannery feels guilty that he had not done more." Whether Flannery feels he has to atone for the genocide or not, few would deny the contributions he has made.

The reaction from Flannery's colleagues has been mixed. "I've been considered a curiosity by those who don't see the problem as important," he said. "But I get a lot of affirmation and encouragement from the clergy." He Continued on page 29

### nsider by Alan Lupo

#### Smoked out: A hack's story

arquard was barely visible in the dense clouds of cigarette smoke that asiled about his government-issue desk. But Hortense the secretary, who had just opened his door, knew her boss was there. She could hear his coughing and wheezing. Hortense was a career civil servant; she'd seen them come and go since Millard Fillmore, but she was nervous around Farquard, the new deputy undersecretary to the surgeon general of the United States.

"Yeah?" Farquard rasped. "What is

"I tried buzzing you on the phone, sir, but got no response. Shall I call federal maintenance? They could have it fixed or, at least, subcontracted."

'Nah - I heard it, but I couldn't find the damn thing in the smoke. What do you want me for, anyway?"

"Well, I know you're busy, Mr. Far-quard, but the fellow from that heartand-lung group has been trying to get you for three days now, and I've run out of excuses. I tried explaining to him that you're busy trying to help President Reagan dismantle the federal government, that it's a time-consuming job and that you're doing it alphabetically and are not even out of 'Agriculture, Dept. of' yet, but the gentleman keeps calling.

Farquard grunted the laugh of a confident man, full of life and basking in newly found opportunity. Just a month ago, he had still been transforming rotted orange groves in Southern California into overcrowded ranch-house developments and struggling to hold onto his septictank monopoly. Then the call had come from President Reagan's patronage

"Farquard," one of them had said, "we've noticed your name on our cam-paign-contribution lists. You're in for a hefty amount, plus you got your friends to kick in. We've got a whole pile of jobs to fill, and you may be our man. What do you know about health care?"

"Well, when you get a cold or some-thing, it's good to drink juice."

Good fella. What are your considered views on the American government's role in the lives of its citizens?"

You may be our man, Farquard. Just a couple more questions here. Do you feel that cigarette smoking may be hazardous to your health?"

Farquard hacked uncontrollably for a full minute before he could answer. "Ya can't go through life sheltered."

'One last question, sir. If you were named to a sensitive position in government, one that sets policy for the health and well-being of millions of Americans, what would you do first?"

'Well, I'd pack - and then, maybe, I'd set up my oldest kid in some kind of private health-care company that maybe could get some of those government con-

"Farquard," he was told, "you're clearly our kind of man. Decisive, not too wordy, a pragmatic businessman who'll bring reliable private-enterprise practices to government. A man who understands that outside of maintaining a drug-crazed, under-enrolled army in West Germany and Fort Hood, the US government shouldn't be involved in much of anything."

A week later, Farquard was ensconced plush office with a direct line to the hot shots at Health and Human Services. His very first act was to recommend that the government immediately cancel a whole series of anti-smoking advertisements for which teenage bombshell Brooke Shields had posed. In a thoughtful memo to his superiors, he wrote: "The tobacco industry has enough to contend with these days without worrying about that kid in her tight-assed jeans posing for commies and others who'd like to erode America's cherished four freedoms - the Freedom to Smoke, the Freedom to Wheeze, the Freedom to Chew, and the Freedom to Spit.

It's only by the slimmest of margins that Senator Jesse Helms was able to cut back the budget on those nutritional programs for kids and save the subsidies for



tobacco growers. Now the growers, having survived that threat, are hit again with this liberal baloney that smoking is dangerous. Hell, I've smoked for years, and I'm sittin' here today, a public servant in the nation's capital, making health policy for millions of Ameri-

Farquard's memo - which ended with, "I mean, what is this shit, anyway?" was approved but never distributed. Instead, the flacks who run the bureaucracy said the anti-smoking commercials were killed because Brooke Shields wasn't "effective." They vigorously denied that communication between the tobacco industry and the government had anything to do with their decision.

Some of this posturing confused Farquard, who only that week had finished the second of four bottles of bourbon a tobacco lobbyist had sent him. But he figured he was new to this and would take each day at a time. Then all these damned good-government, consumer-protection bleeding hearts began squawking about influence peddling and the dangers of to-

For three days, Farquard had fended off calls from pro-lung and anti-cancer radicals, all the while wondering, "Ain't there any just plain Americans down here for Chrissakes? Just plain people without a cause? Somebody you can have a But it see

to him that he couldn't stall forever. 'I'll take the call," he told his secretary. "Just give me a minute to find the damned phone here." He began waving away the smoke with his hands, and his features became clear to his secretary, who had never seen her boss until now. The first thing she saw was a set of yellow teeth. She didn't wait to look at anything else.

Farquard found the right button, which he pushed as he lifted the receiver. "Farquard here," he grunted, just as another coughing fit took hold of him.

Mr. Farquard, this is Hamilton Wenham, honorary chairperson of CLAP, Clean Lungs for All People, headquartered on Joy Street, Beacon Hill, Athens of America.

"I thought all you Kennedy guys were retired or teaching somewheres," Farquard riposted.

'Kennedy hardly, sir," Wenham replied haughtily. "I'm a lifelong Republican, with years of service for Salty, Chris Herter, General Eisenhower, Rocky, and Bill Scranton.'

'And now you guys are bent out of shape 'cause the balance has shifted to us Sunbelt Republicans," Farquard cackled, just before he was overcome by a violent coughing fit.

'Mr. Farquard," said Wenham, "I have neither the time nor the inclination to engage in a geo-political discussion with you. We in CLAP demand to know why you've canceled the Brooke Shields anti-smoking commercials.

"They didn't work," Farquard shot back. "They're a waste of the taxpayers"

What do you mean, they didn't

"The kid's a nothing. Just another pretty face with a cigarette stickin' out of each ear or something."
"Mr. Farquard," Wenham lectured,

"Ms. Shields is an acknowledged artiste, a well-known actress and model." Yeah, well, my wife, Delores, who's hit a lot of movies - sometimes two a day

she says she never heard of her. "With all due respect to you and your fe, sir, Brooke Shields household word among teenagers."

'Hey, Chairman Wenham, I'm gonna be straight with you. One of the big problems we got here in America is we pay too much attention to these teenagers. What about us adults? Don't we have rights? These teenagers are nothing but a bunch of pimply punks. I can't tell you the number of times I had to call the cops to run 'em off my El Rancho Sunbelto subdivisions, what with them congregatin' and yellin' and smokin' pot and revvin' up their shitbox cars and touchin' and feelin' and who knows what all.'

There was a pregnant pause. A flustered Wenham was trying hard not to lose his temper. "Mr. Farquard, whatever you may happen to think of our young Americans, the fact is that the biggest increase in smoking occurs among them, and it is precisely for that reason that we selected Ms. Shields, because we felt they could identify with her.

Farquard was getting bored. He lit up another one and said, "Was she all you got? How about one of those rock stars like Teresa Brewer or Paul Anka?"
"Well, frankly, I don't think they

could have quite -

Farquard cut him short. "It's a pretty sad state we've come to in this great country of ours when the best we can come up with to appeal to our nation's youth is this broad. What about somebody who could command their respect? What about Lassie?'

The pause at the other end was quite long. Wenham finally managed to whis-per, "Who?"

per, "Who?"
"Lassie, for Chrissakes. The dog. Didn't you ever see Lassie?

You, eh, mean the, er, movie dog Lassie?" Wenham was flustered and stut-

Yeah, kids love Lassie. Or that new one, Benji. You could use Benji. I like Lassie myself, but that's because I was raised on Lassie and Rin Tin Tin. But to-day's crowd — well, they're probably more used to Benji, so you could use Ben-ji, or a dog that looks like Benji — because, I mean, who would know the difference? You seen one dog, you seen 'em all. Anyway, you could get Benji on the TV there, and you could have Mel Blanc or somebody, or maybe Mr. Magoo, doing the voice, like Benji was human, and the dog could say something about how smoking'll stunt your growth or give you zits if you're a kid and how it doesn't look nice to light up in front of your grandmother or let one loose in her spitoon."

There was an even longer silence on the other end. Finally, a diminished voice, bereft of its Brahmin assuredness and

breeding, squeaked softly, "Benji?"
"It's too bad he's dead," Farquard said suddenly. "He'd-a been good for the kiddos. They'd have listened to him, or he'd know why.

'Benji is dead?" said a subdued Wenham, no longer sure what anybody was talking about.

"Naw, not Benji, Patton, General Patton. He commanded your attention, he did. You put a guy like that on TV, right up in front of the flag with those .45s on his hips and that polished helmet, and he would have told them about smoking. He would have let them have it with both barrels, as to how if they smoked they wouldn't get in this man's army to fight the Hun. Wenham? You there Wen-

On the other end, a woman's voice said, "I'm sorry, but Mr. Wenham is feeling very tired suddenly. He'll get back to

"Sure," said Farquard, "tell him my lines are always open. What's a public servant for, right?" He replaced the receiver, settled back in his chair and lit up a Camel. "Brooke Shields, for Chrissakes," he muttered to himself. Sud-

denly, he sat up straight and grinned.
"Hortense?" he yelled, for he could not find the intercom to buzz the secretary. She came running in, and her eyes were immediately stung to tears by the thick cigarette smoke hanging in the room like California smog.

"Hey, find out if the government can hire Porky Pig," he instructed her. "The kids love that little sucker. Jeez, he could be runnin' around with a big stogie in his puss, and the ashes drippin' off on his belly, and then that Bugs Bunny could lecture the pig about how bad smokin' is or whatever.

The secretary was behaving the way Wenham had at the end of the phone conversation. She seemed unsteady, confused. Farquard didn't notice until she asked quietly, "But sir, who in government would know about such things?"

"Hey," he said enthusiastically, "the president was in that business for a while. He hung around with that whole crowd." Farquard lit up another. He now had two cigarettes in his mouth, one still burning in an overflowing ashtray, and another between his nicotine-stained fingers. He leaned over his desk. His secretary began backing out of the room.

Farquard didn't even know she had left. "Now what you do is you call the White House. You can get that in the Continued on page 29

#### DISTORTION

The piece on the Atlanta killings by Margaret Doris ("Medium ghoul," 19) was ignorant and simplistic. The article is filled with sarcasm and distortions, which seem to stem from the author's state of mind more than from what is actually the reality of the situation.

After reading Doris's statements that people contributing to fund-raising for Atlanta are concerned about getting a return on their investments, that the nation is awash in a sea of green ribbons, that the mayor of Atlanta is an opportunist for asking the federal government for assistance, and lastly that if Atlanta authorities hadn't made such a big deal about the similarities involved in the first six killings maybe the next 22 wouldn't have happened, I would guess that many readers would feel even less sympathy and understanding for the people involved in this horrible tragedy

Jim O'Brien Jamaica Plain

The editor replies:

Doris's column made it clear that the "return on investment" sought by contributors was psychological. The column nowhere accused Mayor Maynard Jackson of opportunism. The column did report that "there are investigators who fear that the original six murders were unrelated, that it was the public at-tention given the task force's list that prompted a psychotic killer to embark on a murder spree," but it did not make any 'statement . . . that if Atlanta authorities hadn't made such a big deal . . . maybe the next 22 wouldn't have happened." Any other distortions?

#### WHERE IT'S DUE

We mislaid a photo credit meant for the News section last week. The photograph of a bored usher at Wrigley Field was taken by Marc Po-Kempner.

#### **TREASON**

Harvey Yazijian's review of David Lifton's Best Evidence (Books supplement, May 12) marks the first acknowledgement of this very important work in the Boston periodicals. When Mark Lane, Dick Gregory and Mort Sahl were busy screaming at the CIA, the Mafia, the FBI, Clay Shaw, and anyone else who fit their biases, Lifton was quietly examining the evidence.

Best Evidence has a very Shake-spearean theme to it. Like Caesar's and Christ's and maybe even Lincoln's, JFK's death resulted from not a lone "nut" or a complicated group of outsiders but from a small cabal - an "inside job." Maybe now the apparent coincidence of Kennedy's cabinet aboard one airplane at the moment of the shots (with the communications codebook missing) will take on a new meaning. The problem from the beginning has been this: who investigates the investigators? Kennedy's own Secret Service agents had control of all the important evidence, including the best evidence - the body. Lifton's book shows that the evidence was tampered with, and the implications are stunning: the Mob didn't have the body, nor did the CIA, FBI, Chinese Communists, Jimmy Hoffa, or the name-your-favorite-conspiracy conspiracy. He's talking about high treason.

F. Tyler Newcomb Centerville

#### IN YOUR INTERFACE

To Renee Loth:

I thought your analysis (April 28) of the high tech/higher education "inter-(to be linguistically trendy) was both perceptive and clearly presented. The governor appears to look upon this present growth industry as the Commonwealth's salvation for generations to come - or at least until computers learn how to program other computers.

We in the faculty association at Boston State College are particularly apprehensive about the way in which the governor's preconceptions have slanted his appointments (which are in his sole discretion) to the Board of Regents of Higher Education. The latter is hardly a broadly representative group. You pointed out the dominating force of the High Technology Council and board members of high-tech corporations.

Yet another special-interest block well represented on the Board is private higher education, with four votes. It would certainly not be in their interest to sponsor any moves which might seem to promote bold new initiatives in the public sector, at least in areas of their concern.

Joseph Dyer Associate Professor of Music Boston State College Boston



If Alan Lupo felt that Phyllis Schlafly's anti-feminist testimony was important enough to warrant a full page of infantile bombast, why could he not have included a single phrase of rebuttal to her argument? He was certainly not lost for

> Thomas Holzel Concord

#### 'CAS, CONT'D.

Dave O'Brian's informative article on the WCAS format change had one thing missing: me. New general manager Talbert Gray may have told O'Brian there were only two people left from the old 'CAS staff when he took over, but anyone listening to the station during its final two months as "The AM Alternative" couldn't have missed me. I'm Dan Gewertz, former morning DJ and film/theater critic. Since I'm not at 'CAS anymore, I figured I may as well get credit for when I was. Especially since it may be a while till I'm working again
.... For according to Don Lessem's wonderful "primer for the unem-ployed," the job of folk-music DJ, like that of beat poet and smallpox inoculator, is a career "for which opportunity never

> Dan Gewertz formerly of WCAS

After noticing Joan Orr's letter in response to Dave O'Brian's coverage of crisis-ridden WCAS, I couldn't help but respond. Indeed O'Brian deserves much praise for his well-researched, wellwritten, and entertaining reportage of what's wrong with the media. And there's no question that the "problems" at 'CAS certainly deserve as much coverage as possible.

Although I was possibly out to lunch when Dave called to get my input on the story, I'm sure he tried.

The problems at WCAS were caused equally by both the owners of the station and the dissident faction among the staff. For every sin of management, there was usually equally destructive action on the staff side. This ongoing warfare is what has finally driven the 'CAS format off the air. Dave did mention that, didn't he?

The format failed, but not because of the format itself. We built up the largest listenership we've ever had. It failed because of a lack of advertising. The lack of advertising was due to the station's lack of credibility in the community. According to all the latest reports, the station was in real bad shape, on the verge of going off the air, and a loser. Of course, no advertiser wants to spend money on a station like that.

Although some of the folks that used to work here thought it was good for business to inform the public about the latest internal disasters on the air, we must give credit where it is due. O'Brian certainly outdid his colleagues in the press in making sure that the public, including potential advertisers, knew exactly how badly the station was sinking. Keep up the good work, Dave.

Larry Miller WCAS

#### STAR TRICK

A recent edition of the Phoenix taught me something: that the media's movie ratings can be suspect.

The Phoenix Arts section rates Tell Me a Riddle as "bearable" (one-star) while rating The Texas Chainsaw Massacre as 'good" (three-star). Abominable!!!

Anyone who can give such a heart-warming movie as Riddle one star and such meaningless violence as Massacre three stars is either frightfully afraid of his/her feelings of tenderness or madly in touch with eccentric sadism. The only other alternative I can think of is vested financial interest in one movie over

I'm glad I ignored your ratings and still viewed Tell Me a Riddle. I give it four stars (superb).

Robert J. Gallagher

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100 Mass. Ave. Boston, Mass. 02115 Telephone 536-5390

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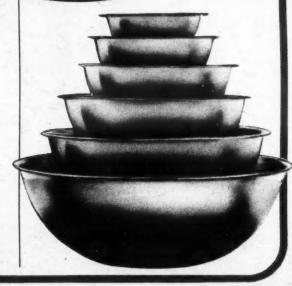
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Winners: (from left, above) Senators D'Amico and King; Representatives Keverian, King, Gray, Duffin, DeNucci, and Barrett; (below) Senator Pollard and Representative Cohen

## Exceptions to the rule

by Renee Loth and Michael Rezendes

o sitting member of the Massachusetts Senate has gone to jail since 1978 (though one former member was a hung jury away from such a fate only a few weeks ago). And no major taint has besmirched the House of Representatives since the mid-'60s, when John Thompson, who happened to be the speaker at the time, died before he could be brought to trial on charges of corruption.

Between scandals, we are reminded of our political subculture atop Beacon Hill by words like "crisis," "patronage," "fraud," "ambition," "waste," and "inefficiency." Yet through good and bad times we lurch on, and not just because the pols have so far failed to divine a means to waste all that they cannot steal.

Our remarkably resilient system of government, predicated upon the separation of powers among three major branches, has a good deal to do with this, as does the two-party system that has grafted itself onto our representative democracy. Dual brakes on egregious excess.

But the system itself is simply a mechanism for reaching decisions. It is inanimate, without values. Those are provided by people. And for every crooked politician who fools enough voters to get elected to the legislature, there are dozens of others who still think brown bags are what you bring your lunch in. Most of these people are more or less earnest, determined, dedicated, and dull - like us. the people who elected them. No one should be surprised, then, that the Massachusetts legislature never has - and likely never will - solve all our problems. What is surprising is that problems ever get solved at all.

They do, from time to time. And sometimes even courageous, visionary steps are possible, largely because beyond the predatory and the pedestrian are a principled few of high character and intelligence. Some choose to help set the ship. Some are called liberals, and some conservatives. Some defy definition.

But they share certain qualities. State Representative George Keverian, the pol who would be speaker of our limb

#### Ten legislators who work





House, put it well in trying to explain what makes an outstanding legislator: "Someone who knows that every issue is not black and white. That there are gradations, that indeed everyone can be right; someone who wants to see some progress, who is open, who can listen; someone who is not insulting or abusive, and who knows that regardless of title, everyone is equal."

Keverian could have been describing any of the 10 outstanding legislators described below. They make the bad days a little less bad and, if nothing else, provide an antidote to despair in a dark and cynical time.

#### REPRESENTATIVE GEORGE KEVERIAN (D-EVERETT)

During the final, and most real, MBTA "crisis" last fall, House Speaker Thomas McGee (D-Lynn) suffered a few broken ribs in a car crash in San Francisco, where he had gone to watch a Patriots' game. As his number-one assistant, Majority

Leader George Keverian took over, and for two blissful days the House operated in harmony, even democracy. Following Keverian's example, House members were polite, reasoned, and productive — a legislative plan to bail out the T was prepared without the usual all-night crisis session. When Keverian adjourned the House with enough time still left for dinner, his colleagues rose to their feet and cheered. McGee got his cracked ribs back to Massachusetts in a hurry.

Keverian could not be more unlike his moody, foul-mouthed boss. He is, in fact, a statesman, a rarity in this or any other time. He debates brilliantly, is unrivaled in his knowledge of parliamentary procedure, and, like no one else, knows the political map, since, as the ranking expert on demographics, he was responsible in past redistricting years for drawing it. He has a fierce belief that the system works, and he makes it work—almost as if the system responds to his steady, knowing hand. Through it all he is humble, with a gentle humor more often than not turned on himself, assuring all that despite his talent, his awe-

some power, he is, after all, just a state rep from Everett.

His egalitarianism is his most outstanding principle, perhaps because it is most deeply held. George Keverian knows the plight of two of the most oppressed minorities in modern history: Armenians, who were persecuted and killed by the millions at the turn of the century, and fat people, who are the butt of endless cruel jokes. Until very recently, Keverian, who is Armenian, was also almost 400 pounds of walking ridicule. You can bet he feels an affinity with the downtrodden.

The idea that he may someday be speaker of the Massachusetts House is a heady one: we might get to see government in action, instead of government inaction. But in the meanwhile, we'll have to be content to place him in our dream legislature, appoint him speaker, and hope that Tommy McGee persists in his love of pro football.

#### REPRESENTATIVE JOSEPH DeNUCCI (D-NEWTON)

There are times when the liberals in the House probably wish Joe DeNucci had stayed with boxing and never entered politics — when he votes against Medicaid funding for abortions, for example. And there are times when the conservatives might wish the former middleweight had found a job in the same YMCA where his father was a janitor, and had stayed away from the golden dome — when, for example, he votes against capital punishment.

There is, however, nothing duplicitous going on here. DeNucci is not a pol who scurries back and forth across the ideological continuum seeking political advantage. The reason he defies the usual labels is simple. "I can be very liberal when it's appropriate, and I can be very conservative when it comes to protecting the values that are sacred to me and my family," DeNucci says. "I don't believe in labels."

DeNucci's liberal voting record on social services has led him to become friends with such quintessential liberals

as former Representative David Mofenson, also of Newton. But because his loyalties are guided by "honor" and "integrity," and have little to do with ideology, the Catholic representative of Newton's (and some of Waltham's) working poor has warred with a number

of well-known liberals.

When Father Robert Drinan was the congressman from DeNucci's district, DeNucci felt "complete dissatisfaction philosophically with his role as a priest in Congress," primarily because of Drinan's stand in favor of abortion, despite Vatican policy. But even though Drinan, who was forced to retire by Pope John Paul II, has been replaced by the equally liberal Barney Frank, DeNucci is happy with the new congressman. Because Frank is not a priest, DeNucci sees no hypocrisy in him and respects Frank for his integrity. "I feel I have a congress-man now," DeNucci says.

His local notoriety as a fighter helped him get elected to office, but his boxing career also has been a liability. A small weekly newspaper in Cambridge once named DeNucci one of the "10 dumbest" legislators on Beacon Hill. Soon afterward, the macho-Italian rep with the flat nose and the puffy eyes, the ex-fighter with a wife and five children, stood on the House floor and gave an eloquent speech in favor of gay rights. "I spoke from my heart," he later told a reporter, "from the pit of my stomach." The speech, plus letters from DeNucci's liberal friends, caused the Cambridge paper to eat its words. The legislator received a private apology from the editor.

I was never interviewed for that story," DeNucci says. "I think they did it just because I'm an ex-fighter. But a fighter deserves respect. You have to deny yourself, and all that training, you have to lead a clean life. It takes character to do that." Joe DeNucci has char-

#### REPRESENTATIVE MELVIN KING (D-BOSTON)

The black representative from the most integrated section of Boston is much easier to label than his colleague from Newton. Since being elected to the House in 1973, he has taken the liberal line on nearly every vote. The ADA, NOW, and the Civil Liberties Union of Massachusetts all gave him 100-percent ratings for the last legislative session. This King is, indeed, the liberal nonpareil of the House.

This in itself is not a significant achievement, and it is not the reason we call Mel King one of the 10 best legislators. There are other ideologues in the legislature, but many have been exiled to

positions of obscurity from which their rantings are seldom heard. King, however, has managed to stake out a position on the liberal fringe in the House and still maintain the respect of his colleagues. Barney Frank, a frequent ally when Frank was still a state rep, says King is heard because "people respect the integrity of Mel's commitment. They know he's not just show-boating."

What King is committed to is nothing short of a "fundamental redistribution of the wealth." "There should be no slums at all in this country, with the kind of wealth we have," he says. "People have got to rise up against the wealthy, who are not paying their fair share." It is a tune many other liberals have tired of

singing.

The reason King is taken more seriously than some of his ideological companions is that he tries to make friends rather than enemies. "Mel has a great faith in people," Frank says. "He sees everyone as a potential ally. He's still working on people who I gave up on long ago." During his 1979 campaign for mayor of Boston, King insisted on campaigning in white neighborhoods where a black candidate could count on few votes. Again and again he returned to East Boston and South Boston, and occasionally found the common ground he believes poor whites have with poor blacks. Look at my relationship with (City Councilor and former South Boston State Representative) Ray Flynn. There's a hundred issues and we disagree on

King is in his last term. "I won't run for state representative again," he says. Instead, he will work full-time to "build the kind of base and structure that's necessary to win the mayoralty." He has not decided whether to run himself, or to use his organization to support another candidate. In either case, the House will need someone who can maintain the standards King has brought to Beacon Hill, which seems so simple, and yet isn't. 'I believe that people want change," he says, "that they want an environment where they can express their love and creativity in an atmosphere without hostility. It's just a matter of bringing out the best in people." Mel King does that.

#### REPRESENTATIVE **GERALD COHEN** (D-ANDOVER)

Gerry Cohen is a loner. Last fall, when passage of Proposition 21/2 was imminent, there was Cohen, with quiet persistence, explaining that the tax-cutting measure would be disastrous for Massachusetts's cities and towns. While the electorate was shrieking about high

property taxes and the rest of the legislature was running for cover, Cohen took the flak. As House chairman of the Joint Committee on Taxation, he debated the issue at public forums all over the state, taking an almost solitary stand. "It was kind of lonely out there," he recalls. Everyone was trying to avoid a position on it. The usual political types were saying, Why go against the tide, why fight a losing battle?'

When Prop 21/2 finally hit home and municipalities began laying off teachers, firefighters, and policemen in a frenzy of budget-slashing, many remembered the words of the chairman. Suddenly, a very troubled state looked to the prophet of doom for fiscal leadership. "The debate was legitimate," he says today. "I didn't exaggerate things. The trick now will be

to make 21/2 work.

But Cohen's performance on Prop 21/2 should have come as no surprise. This was not the first time he had volunteered for a thankless job entailing high political risks. The first time was in 1978, when the names McKee, Berger, and Mansueto put the entire political apparatus in Massachusetts under the pall of corruption. Cohen was on the Post Audit and Oversight Committee, which, at his urging, hired outside legal counsel and, with Cohen as chairman of the investigative subcommittee, began the painful process of examining the MBM affair. When, on a Cohen initiative, the subcommittee subpoenaed the personal financial records of Senate President Kevin B. Harrington without even a courtesy warning to the don of Beacon Hill, it established the principle that, at least where Cohen was concerned, all people and all pols were created equal and remained so. A legacy of Cohen's courage was the creation of the Ward Commission. If nothing else remains of the legislative reforms that survivors even now seek to dilute or destroy, a venal lot was given a healthy trauma.

Cohen's strong actions could have meant the end of any chance he had of rising in the legislative leadership. ("It may sound naive," he says, "but I never considered the political risks.") But because he has always been a nuts-andbolts man, the leadership could not do without him. Cohen won his appointment as Taxation Committee chairman from Speaker McGee on the basis of merit alone

It is ironic that Cohen has served as the point man for the legislature on both the MBM affair and Prop 21/2, because it can be argued that the former led to the latter. According to Cohen, the number-one problem facing state government today is credibility. "We try to come up with rational and logical arguments on some things here," he says. "But as soon as you

mention politics, all people see are the three horsemen of waste, inefficiency, and corruption." With more legislators like Gerry Cohen, the twin virtues of logic and rationality might have a better

#### SENATOR SHARON **POLLARD** (D-METHUEN)

They call her "Senator Sharon" or, sometimes, "just "Shay." When she was first elected, in 1976, she was 26 years old, the youngest woman ever to serve in the Massachusetts Senate. There is absolutely nothing about this woman that is threatening to the Senate patriarchy; she is every old pol's kid sister or highschool sweetheart. Yet she authored the nation's first Abuse Prevention Act, which provides legal recourse for victims of domestic violence, and she will be the first woman ever to hold a statewide office in Massachusetts if her bid for lieutenant governor succeeds next year.

Perhaps because of her youth, she takes the long view on most issues. She is a progressive, "forward-looking" in the strictest sense. As she has said at least once, "Every one of us will be spending the rest of our lives in the future." Unlike most politicians, whose world views rarely extend beyond the next election, she cares about the effects her actions will have long after her political career is over. She co-founded the legislature's Energy Development Caucus, which works on behalf of "soft" energy issues, such as conservation and renewable resources.

Pollard is a woman legislator not limited to "women's issues." Perhaps her greatest strength is the ability to build coalitions using the standard blocks of the Democratic Party: labor, the poor and the unemployed, and party regulars with generations of roots in politics. She can ease women into this mix without offending the more traditional elements. Asked for his impressions of Pollard, former Senate President Kevin Harrington waxed into football metaphor, which is not at all inappropriate for a woman in the Senate. He said, "In a democracy, the most important legislative battles are not fought on the 10-yard line, but on the 40yard line, in the middle of the field, where there is still some give-and-take. Sharon plays that 40-yard game very effectively.

One example of this ability is the progress of Pollard's "women in construction" legislation, which provides for apprenticeships in the building trades. The bill is heartily cheered both by women and by the most conservative labor unions, even those that may oppose

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The House chamber: some manage to lead.



Continued from page 1

and others, there was something personal about where they lived, something that warranted a bit more than a "dear resident" notice in the mailbox.

Charles F. Hurley was an American success story, an orphan raised by an upcountry Protestant woman who made sure Charles attended Mass. He dropped out of Boston College in 1915 for lack of money, and later became a salesman for James J. Conley, a big realtor in Cambridge. In 1920, the voters elected him to the school committee, where he served three terms, and in 1924, he married the hoss's daughter Marion.

By 1930, it seemed that Charles Hurley was a comer politically. He was elected state treasurer, the first Democrat to win that post in 19 years, and he served three terms until 1936, when he got what he had aimed for, the governor's chair. He held it for only one twoyear term. When the voters rejected him in 1938, Charles Hurley retired from politics and resumed selling real estate. When he died of a heart ailment, at the age of 52, in 1946, he left his wife, one son, and three daughters. Sacred Heart Church in Watertown overflowed with 2500 mourners, his rival Jim Curley among

Hurley's widow, Marion, inherited the relatively new Ware Street apartments. The transient researchers, consultants, and scientists who had lived there during World War II were gone, replaced by married couples and single people, many of whom had roots in Cambridge.

The rents were reasonable: the apartments, well-maintained; and the neighborhood, both quiet and convenient, a place worth waiting for. Alice Johnson, a retired Somerville junior-high principal, remembers that she and her mother, who knew the Hurleys for years, still had to wait two years for an apartment at Ware Street before moving in, 28 years ago.

The apartment complex became a neighborhood unto itself. A lot of tenants worshiped at nearby St. Paul's and became the backbone of the parish. Tenants shopped and socialized around the corner at the Broadway Market. They regarded their apartments as home, not as a place to hang out between jobs. "That's the reason I came here in the first place," says Mary Fallon, a retired secretary to the justices of the state Superior Court. She has lived there 18 years.

When Mary Fallon moved into the Ware Street apartments, the real-estate market had changed drastically from what it was when, say, Alice Johnson had moved in. Old neighborhoods were changing, and the universities in greater Boston were expanding. Long before the arrival of double-digit interest rates, working-stiff families and the elderly were being priced out of the market.

In Cambridge, real-estate dealers looked at apartment houses with lust in

their wallets. And given the pressures of the market and the activist nature of the Cantabrigian, it was not surprising that this city of 100,000 would be the first city in Massachusetts to take advantage of state legislation permitting communities to enact local rent-control ordinances. Cambridge did so in September of 1970, and landlords and tenants have been battling over rent control and its implications ever since.

The condominium craze served only to increase the decibel level of the battle, to prompt more laws protecting tenants from condo-inspired evictions and rent hikes, to trigger more challenges to those

Some 2000 rental units in Cambridge have been converted to condominiums since 1970. Last year, students from the Harvard Graduate School of Design predicted that condos would eat up more than 25 percent of the city's rental-housing stock by 1990, and that 58 percent of the tenants involved would be displaced.

On one hand, the Cambridge Chamber of Commerce warns that "Cambridge is maintaining an artificially low tax base as a result of rent control and a near-moratorium on condominium conversion." On the other, City Concilman David Sullivan, a socialist and tenantrights activist, warns, "The sky is the limit in the Cambridge condo market now," and sees the market getting increasingly tight.

In 1979, Sullivan successfully pushed for a new city ordinance requiring developers to obtain a permit from the rentcontrol board before removing an apartment from the rental market and converting it to a condo. Essentially, the law prevents condo developers and owners from evicting tenants or hiking their rents; it affects some 20,000 apartments in the city.

Charles F. Hurley's widow, Marion, died in October of 1969, at age 73. The Ware Street apartments were left in a trust for her son and three daughters. The son, Charles F. Hurley Jr., now of Winchester, was named trustee. Old-time tenants say two of the daughters had lived at one time or another in the apartment complex. The old-timers say there was an understanding that the apartments would remain in the trust for 10 years. So in 1979, the rumors began that Charles Hurley Jr. and his sisters were trying to sell the rent-controlled apartments. Some of the older folks were getting a bit anxi-

By the spring of 1980, the rumor became fact. A broker was trying to sell the apartment houses, a feat which realtors insist is made difficult by rent control. Apartments, they say, are no longer profitable. In October of 1980, David T. Zussman, a Newton-based developer who has built and converted and marketed 3500 condos in New England, took an option on the property in the name of Ware Street Associates.

For the tenants, the two-paragraph notice delivered Friday, October 24, was the first confirmation of all they had feared. Zussman says such a notice is normal. 'We like to notify tenants as quickly as we can and tell them what's happening, and then meet with them personally to allay any fears they have." But many tenants saw it differently.

The anxiety level was unbelievable, says Joan Archer, a 32-year-old teacher who became one of the tenant organizers. Barbara Wishnov, who became a leader of the fledgling tenant organization, recalls, "Initially, everyone, regardless of age, was terrified at the notice. It happened on a weekend. I felt it was inappropriate. It gave out very little information on which to base a lifetime decision." Tenants say Zussman wanted \$500 deposits by November 15 and purchase agreements by November 30.

Wishnov, an economist for the Massachusetts Taxpayers' Foundation, the research and lobbying arm of major Boston business interests, called Dave Sullivan, who urged her to organize the tenants. Younger tenants began working the floors and phones with a simple message - don't panic, don't meet with the developer, don't buy an apartment, stick together.

Zussman was proposing not a condominium arrangement, under which apartments are sold individually, but a cooperative one, wherein buyers purchase shares in a corporation that owns the building. His prices for tenants ranged from \$29,600 to \$30,500, at 13.5 percent interest. The rent-control ordinance covered condo conversions, but did it cover co-ops? The city in 1980 enacted an amendment to the 1979 ordinance to ensure that it did, but the ordinance itself was being challenged in court. Everything was up in the air.

Sullivan calls such co-ops "bogus" attempts by developers to skirt rent-control laws, and he took his views to a hastily organized but well-attended tenants' meeting at the apartments. Tenants agreed to sign a complaint to the city's rent-control board. As Zussman sent out letters trying to reassure tenants that nobody would be evicted or forced to pay more rent, the new tenant organization retained George Christodoulo, from the law firm of Posternak, Blankstein &

Early in November, Christodoulo sued Hurley and Zussman for allegedly violating rent-control laws, and a few days later, the Middlesex Superior Court granted a temporary restraining order forbidding Zussman from making any more transactions, either with current tenants or with outside investors. This gave the tenants some breathing room. But Christodoulo told them that Zussman would drop the co-op plan and go

If the state Supreme Judicial Court were to strike down the city's law govern-

ing condos, the tenants could be evicted and their rents increased. If the court were to uphold the law - as it did in March of 1981 - the tenants would remain protected. But they would no longer be Hurley's tenants. They would live in apartments owned by investors who'd bought from Zussman, by people whom they might never meet.

It was only a matter of time before somebody bought the building. "If this guy doesn't do it," Christodoulo figured, somebody else will. (The tenants) wanted to control their own destiny. These people cared very much about the quality of life there, the atmosphere

The attorneys began negotiating, and by Christmas, they drew up a settlement in which all accusations were dropped. Zussman would sell tenants their apartments as condos for \$23,250 per unit, but the tenants had until January 20 to buy at least 25 units, and then until the end of March to sell off the rest of the 52 units. The tenants wanted to own the whole building. They began bringing deposits to Joan Archer's apartment, and on the night of January 2, she called Christodoulo at home and announced, "We've got 41 apartments sold. "They now had the legal right to buy up the building, according to the settlement. What they didn't have was one little detail - money.

Some tenants had the resources to finance their apartments in the convenmarket. But others, like most people faced with condo conversions, didn't. Joan Archer didn't know whom to call. Her father, a director of the Old Colony Bank and Trust (a First National Bank of Boston affiliate in Marblehead), had told her about Kathy Moore, an assistant vice-president at the First, who had addressed the Marblehead bankers on community reinvestment.

Archer called Moore at home. Moore, who works out of the bank's mortgageloan center in Newton, agreed to talk. Usually, a builder or developer will call Moore. Tenants rarely do. Joan Archer was calling everybody. A friend had shown her a Phoenix story from October 7. 1980, on a battle between First National Bank and the Massachusetts Urban Reinvestment Advisory Group (MURAG) over what MURAG charged was a lack of bank investment in hardpressed neighborhoods.

Archer called Hugh MacCormack, MURAG's chairman. He referred her to the Massachusetts Home Mortgage Finance Agency (MHMFA), an independent agency created by the state to help low- and moderate-income people buy homes at interest rates lower than what the market demands.

Meanwhile, MacCormack called Robert Stearns, a First vice-president in charge of community reinvestment, and said, "Hey, this is a good thing. You can

Continued on page 29

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#### **Talking politics**



DiCara and Flynn: not much additional stature

#### Opportunities knocked: A tale of two city councilors

by Tom Sheehan

o who, to twist the wise man's words a bit, wants yesterday's politician? Who in the world – or Boston, more specifically – wants anything to do with Kevin H. White at the moment?

Remarkable how quickly these tides turn. Was it really just a year and a half ago that White piled up a hefty 55 percent of the vote in winning an unprecedented fourth straight term as mayor, leaving him with dreams of national office? Today, according to the results of a WBZ-TV poll released last week, 46 percent of the city's inhabitants would like to see him impeached. Remarkable, too, that White should suddenly lose his touch at one of his tried-and-true techniques: the self-created crisis. Usually, he emerges unscathed from chaos; this time, though, after shutting down police and fire stations in a vain attempt to get early relief from Proposition 21/2 (the city won't feel the initial impact of the proposition, remember, till July 1), he watched helplessly as the city's anger turned on him. And when his own municipal treasurer inexplicably announced, after months of bankruptcy warnings, that the city had enough money to meet its obligations through July 1, White's attempt to get a quick fix of bond-derived cash from the city council went by the boards (at least until June 11, when the mayor can legally transfer money from department to department, protecting his political

And then, in the midst of all this gloom

and doom (which left the mayor complaining to an aide, "I feel like a raging bull"), White seemed to lose his muchvaunted sense of timing as well, when he chose the occasion of an interview with the editors of the Herald to announce, his 1979 campaign promise to the contrary notwithstanding, that he might well run for a fifth term after all. "I know I've said I wouldn't do it," he said, "but I reserve the right to change my mind." This assumes, of course, that he won't have lost control of the city by then to bankruptcy, or to a New York-style Big MAC board, or to God knows what. Still, White has proved his resiliency in the past, and if the prospect of a five-term Kevin White appears unthinkable at present, one need only recall that the prospect of a four-term mayor seemed nearly as unlikely back in 1976 and '77, when one disaster - the Waterfront hotel, charter 'reform" - followed another. And one need only realize that no single face currently stands out from the others among his potential opponents, a field which includes Suffolk County Register of Probate James M. Connolly, talk-show host David Finnegan, Suffolk County Sheriff Dennis Kearney, state Senator Michael LoPresti (D-East Boston), and last but certainly not least, City Councilors Larry DiCara and Ray Flynn.

Which brings us to one of the scarcely noted political developments in the midst of the city's pre-2½ fiscal crisis: the inability of both DiCara and Flynn to add much to their stature in town. And it's

not that they haven't had their opportunities for both imaginative leadership and good media coverage. The council's stalemate with White over a short-term bailout package (the city's schools ran up a large debt this past year, and the courts have ordered the city to rebate millions of dollars to overtaxed commercial interests) has dragged on for a good two months now, under intense media scrutiny. Moreover, for the first time on a truly major issue, White clearly didn't have an automatic council majority he could rely on, after all the ranting and raving, to do his bidding. Said long-time council observer Joseph Slavet of the Boston Urban Observatory, an urbanpolicy think tank, "There's now a kind of congruence of interests about the mayor's weakness which is bringing the councilors together, the young types who want to be mayor and the war-horses who used to be cooperative with Kevin but have become embittered.

Unlike the war-horses — some of whom would like nothing better than to drag White down, even at the cost of municipal bankruptcy or receivership — Di-Cara and Flynn needed to play a different game: they needed, once Kevin's bailout plan bit the dust, to wait till the propitious moment and then ride imaginatively to the rescue, breaking the deadlock and saving the city. Or at least they needed to behave responsibly, putting politics aside for the benefit of us all. While they haven't exactly behaved like wild-eyed zealots, they haven't resolved

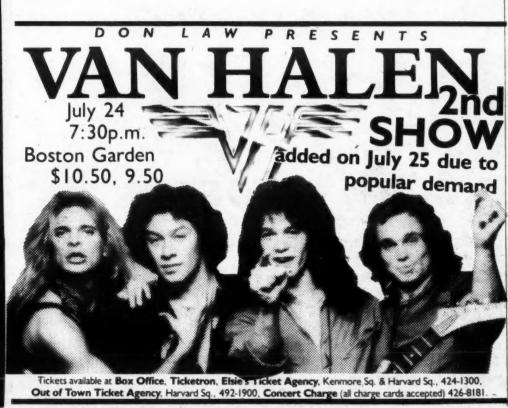
much, either. Instead, they have both appeared at times to be uncomfortably cozy with special-interest groups whose support they no doubt would like in future mayoral races.

DiCara chose a rather high-powered special-interest group to ally with: the Vault, the legendary group of bankers once thought to run the town. The Harvard-educated DiCara has never been shy about associating with the monied. Some of his good friends, judging from past campaign-donor lists, are big real-estate people in town, so it hardly seemed surprising that he would climb the ladder a bit more and become friendly with the bankers. The plan that DiCara unveiled in an April 2 Globe interview, although it contained a number of outright concessions to the business interests (like a three-year freeze on tax assessments), wasn't a particularly bad one, but Di-Cara made a critical error when he offhandedly admitted that many of its ideas had come from the Vault. "The folks in town (i.e., business interests) want assurances that the school system will run on an efficient basis, among other things, he told the Globe reporter. And that, for all practical purposes, was the end of that plan: as another city councilor told, us about a later reincarnation of the Vault package, "People around here started to think, 'Why should I be caught as a stooge of the Vault?"

DiCara's questionable judgments didn't end there. When the Vault twisted White's arm and got the mayor to submit a variation of its plan, it appeared for a while that chances of a settlement were good. But on April 21, a loose council coalition dissolved, by most accounts. soon after DiCara broke the coalition's ranks when he voted to give the council a voice in the future on special Chapter 121A tax arrangements with big developers. "I happen to think that's a matter for negotiation," he told us when we inquired about his thinking, but just how he arrived at that conclusion is something of a mystery, since the mayor had reportedly made his opposition to such a provision unmistakably clear. The council has since dropped its insistence on it.

But if DiCara's performance so far has been a disappointment, Flynn's has been an even bigger one, if only because he's relatively new to the council and his moves aren't as familiar to the City Hall crowd. After filing a school-bailout plan in early April that was reportedly drawn up by the school department's top lawyer, Flynn made his big move on April 29, when he and Councilor Rosemarie Sansone conferred with White in an effort to break the impasse. After a long chat, White apparently indicated he'd reopen the police and fire substations he'd closed in return for a reasonable bailout plan - a promise which, unknown to Flynn and Sansone, the mayor had secretly made earlier that week to Chester Broderick and Ted O'Reilly, the leaders, respectively, of the city's police and fire

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The Globe's Phelps, the Herald's Sales: non-readers both

#### Panel discussions and comic truths

by Dave O'Brian

t's crazy for people like me, who very seldom read them, to decide what comics go into the paper," said Boston Globe executive editor Bob Phelps. "Maybe it means I'm too serious, but I devote most of my attention to the news."

"With most editorial decisions you're going on instinct, and I trust my instincts," said Herald American managing editor Bob Sales. "But with the comics I back off a little because I'm not a comic reader myself."

So there you have it. If you, like me, find yourself turning to the so-called funny pages of your daily newspaper first - not to mention last and, of course, always - you now know the bitter, shameful truth. Sad commentary though it may be, it seems that the editors responsible for comic-strip selection at both the Hub's metropolitan dailies - the Globe's Phelps (one-time Washington bureau chief of the New York Times, which doesn't even run comics, for God's sake) and the Herald's Sales (whose journalistic career has included stints at the defunct New York Herald Tribune, Newsday, the Globe, and even the Phoenix, but not a moment at Marvel Comics, for God's sake) - think of their crucial comic duties as mere annoying extra work at best. There's even a bitterer truth: the procedures used to choose among the plethora of syndicated strips make the likes of witchcraft and Ouija boards seem downright scientific.

The Globe has shown a tendency to stop running comic strips and then start counting the calls and letters from outraged readers to judge their popularity. And back on Memorial Day of 1977, Bill McIlwain, then the Herald's editor, suddenly dropped an amazing 18 strips at once. Two days later, the five strips that inspired the most angry phone calls were restored. Is this any way to treat loyal comics readers?

"Like it or not," opines Phelps, "comic strips are losing a great deal of their readership." But when asked for some basis for forming such a horrifying opinion, his response was, "That's what I think. That's my hunch." As for Sales, he shows potential new strips to co-workers and solicits their opinions. "If it's a kids' strip, I'll have someone with children take it home and try it out on them." He frankly conceded, in other words, that "we have no surveys. There's not much of a science to it. If there is, it has eluded me."

You say you're not outraged by these admissions? Okay, granted we're talking costumed superheroes, one-liners, silly animals, and sappy soap operas here. We're not talking page-one stuff. But again, for those among us who are more concerned with, say, Peter Parker (alias 'Spidey") and his fight to the finish with killer humanoids than we are with that phony-baloney publicity-seeking Spiderman imitation who managed to crawl across every page one in the country on Memorial Day, this distinction between so-called news and entertainment is now totally blurred. And hell, there must be other Herald readers who care a whole lot more about the inexplicable separation of ace reporter Brenda Starr and her enigmatic hunk of a mystery man, Basil St. John, on the Herald's comics page than we ever did, or could, about the real-life dissolution of, say, the John and Rita Jenrette mismatch.

These happen, of course, to be two of the worst comic strips extant, but they're part of my life.

The best, you ask? Well, it seems that the Globe did attempt a readership survey earlier this year and, says Phelps, "got thousands of responses." Emerging as the Globe's most popular strips were the odd couple of "Doonesbury," Garry Trudeau's brilliant, Pulitzer Prizewinning bit of daily political and social commentary, and "Garfield," that dumb strip about nerd Jon and his dumb, fat, lasagna-eating pussycat. Given that said fat cat has also been appearing of late on posters, on T-shirts, and in paperbacks, it does look as though we're stuck with him, or it. ("The prevailing mythology," said Sales, "is that if you start running an animal strip, you've got it forever." The Herald offers a sad pack of comics, I'm afraid, but to its everlasting credit, it has avoided running any cute dumb-animal

Finishing last in the Globe survey, meanwhile, was "Mutt and Jeff," which Phelps says also inspires more heated letters to the editor than any other strip. (With good reason. Unlike "BC," whose consciously sexist "Fat Broad" and "Cute Chick" characterizations are at least funny, the rolling-pin-wielding wife and mother-in-law humor in "Mutt and Jeff" is unconsciously sexist, and stereotypical, and unfunny. This 70-year-old institution of a strip has not, in point of fact, been especially funny since cartoonist Al Smith took it over from creator Bud Fisher, in 1933.)

Yet Mutt and what's-his-name persist,

Yet Mutt and what's-his-name persist, as do the three girls in "Apartment 3-G" (as in "Apartment Three Girls") and the wooden, dragged-out exploits of Sam Driver and Abbie Spencer in "Judge Parker" (which I intend to keep reading until I discover who or what a Judge Parker is). These soap-opera strips finished near the bottom in the Globe survey, but a subsequent attempt to drop "Apartment 3-G" brought another storm of protest, and so they stay. "It's tricky," said Phelps. "There was little support for it in the survey, so I made the decision to drop it and the hostility was amazing. There were 290 phone calls and scores of letters. We've never had a response like that to the dropping of a comic before."

All of which more or less leaves the Globe back where it started, though we have reason to believe (exclusive!) that "Mutt and Jeff" — the first syndicated strip the Globe ever carried — will be axed once more in mid-June to make way for "Kudzu," a brand-new effort by editorial cartoonist Doug Marlette. Over at the Herald, meanwhile, Sales has moved a good deal more cautiously, adding only two new strips in the last two years: "Hello Carol," which inspired a flurry of angry letters, and "Star Trek," to which there has been no response at all. "I'm still looking for that comic strip that will bring in 40,000 new readers." he said.

It is ironic, somehow, that such a search remains unsuccessful, given that it was Herald parent company Hearst that more or less discovered (read: swiped) the idea of drawing readers with a popular strip by luring R.F. Outcault's "Yellow Kid" (as in "yellow journalism") from the New York World to Hearst's New York Journal back in 1896. The Herald does retain traces of a happier era for newspaper comicdom. Perennial favorites

Continued on page 12



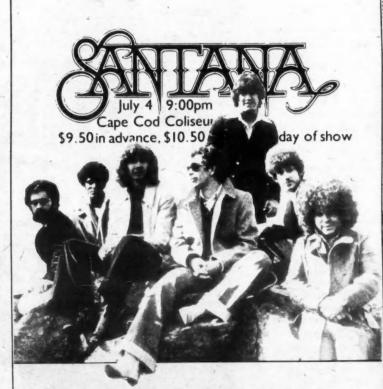
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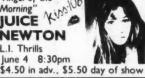
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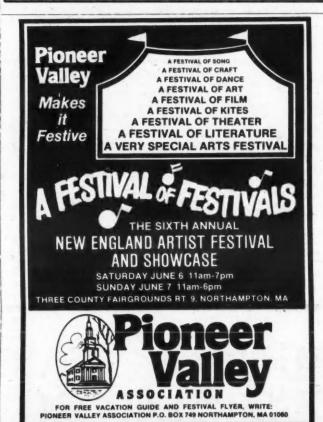
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#### Ouote

Continued from page 11

'Peanuts" and "Blondie" symbolize the comic identities of the old Herald Traveler and Record American before the 1972 merger. Oh, and Skeezix and the "Gasoline Alley" gang continue to set new standards of comic sémi-realism simply by aging at a normal rate. (Original hero "Uncle" Walt Wallet, who was in the Navy when the strip made its debut, in 1918, must be about ready to cash it in:) Aging less well are cartoonist Leonard Starr's attempted revival of the late Harold Gray's classic "Orphan Annie" (wherein only the empty eyeballs are faithful to the original) and mystery writer Max Allen Collins's remake of Chester Gould's "Dick Tracy" (a recent bad guy with a godawful pun of a name like Art Dekko just can't compare with Gould's sickeningly ugly villains, like Flat Top and Prune Face - those were the days).

The Globe, despite the unreliability of its silly survey technique, manages to continue to corral more of the irreverent newbreed strips - such as "Bloom County," the rural Midwest's answer to "Doonesbury," editorial cartoonist Jeff MacNelly's "Shoe," featuring the misadventures of bird journalists, strips that keep getting tacked to the walls of newspaper offices. Which tells you something.

Now, do you suppose there is a comic strip featuring the misadventures of human journalists - like comic-strip editors who don't read comic strips - in the pages of Shoe's Treetop Tattler?

#### **Politics**

Continued from page 10

That White was contemplating such a move didn't remain a secret very long after the two councilors talked with him: when they emerged from White's office, they were met by reporters (just who had tipped the press is a matter of debate, with Flynn maintaining it wasn't him). Sansone tried to hem and haw about the "public safety" discussion they had just had with White, but Flynn stated bluntly that White was contemplating reopening the stations, and he and Sansone even released a letter White had considered sending the full council, in which he refers to such reopenings. (In a recent interview, Sansone claimed she was aware the mayor had not actually sent the letter out, but Flynn denies he knew that.)

To some observers, Flynn's behavior smacked of headline-grabbing, a charge he denies. "I'll take some responsibility for not being media shy," he told us last week, but that one there, I didn't try to exploit it." What happened next, though, was more disturbing: after some of the council hardliners learned of the mayor's promise to the union leaders, they convinced the leaders that they could get more from the mayor than the reopenings and the rehirings of laid-off cops and firemen through the end of June. On May 1, with Flynn voting with the unions both times, the council rejected a bailout plan thought to be acceptable to the mayor and instead approved one containing the preposterous demand that all fired city employees be rehired through mid-'82. Both measures were voted on under intense pressure from the unions, but Flynn later denied he'd scuttled any deal with the mayor by voting as the unions wished. "My vote speaks for itself," he said. "My vote in the past has been independent of union pressure, not ignoring the

influence they do have." What, we wondered, did he mean by that? "Obviously," he replied, any politician would like to have the support of everyone in the city." Particularly a politician interested in running for mayor - a prospect, Flynn confided last week, that seem less intimidating to him now, after his recent talks with White. "I've been greatly encouraged by listening to the mayor," he said. "If I was ever thinking of mayor and had any doubts about it, they've been put to

If Flynn was forthcoming about his thinking on that score, he was a bit more defensive about his dealings with the unions. During our first interview with him on the subject, on May 6, Flynn at first denied he had talked to the unions until that very day. (Even as we spoke with him, a union representative stopped by for a chat.) "I guess I didn't have any discussions with the police and fire except today, claimed. When we said we'd seen union representatives emerge from his office during the May 1 meeting, he claimed a faulty memory. "I might have," he said. 'I don't recall that. If you say you saw that, you're probably right." In his defense, he noted that the plan he voted against May 1 provided only for weak financial controls on the mayor, and that it did not contain the critical provision requiring council approval of money transfers between departments after June 10. "I thought we'd agreed to the June 10 prohihe said of his discusbition, sions with the mayor. His rationale for voting for the requirement that all employees be rehired through mid-'82 was decidedly weaker: "The justification I'll give to that was that I had a service fee imposed on colleges" at that session, the proceeds of which, he claimed, could cover the rehirings. Later, Flynn seemed to recognize the weakness of the rehiring provision when he introduced - and guided to passage - a more elaborate amendment setting forth guidelines on future city layoffs.

On May 14, the same day that he ushered that provision to passage, Flynn achieved one other legislative victory: he got the council to rename Chestnut Street on Beacon Hill, on which the British government's consulate happens to be located, for the second of the IRA hunger strikers to die, Francis Hughes. The redesignation was only for a three-day period, but it greatly incensed John Sears, the councilor from Beacon Hill, who rose to warn his colleagues that he foresaw "a hot summer in Roxbury, and I'm sure it'll be hot in Southie, too, and I don't see why we should add the Beacon Hill neighborhood." And Sears, it seemed, had a resolution of his own.

"Whereas," it read, "Louis, Earl Mountbatten of Burma, lost his life in an explosion brought about by an act of terrorism in the 80th year of his life ... and whereas it is the duty of all freedom-loving people, in response to the appeals of His Holiness Pope John Paul II, to speak out against violence, NOW THEREFORE BE IT ORDERED: that as a sign of spect and mourning . . . the Boston City Council hereby redesignates the L Street Bathhouse in the South Boston section of the city as 'Lord Louis Mountbatten Recreation Center' for the three days May 13-16, 1981."

Having made his point, Sears never actually offered his motion for formal consideration. Flynn's, of course, got the treatment usu-ally accorded such congratulatory measures: it passed over-whelmingly, with Sears alone in his opposition. At least one other council member, though, was aware of the political ramifica-tions. "There," said Larry DiCara with a smile, "goes my endorse-ment from the Ward Five Democratic Committee."



#### Set To Invade Theatres On June 12.

"Raiders of the Lost Ark" is the result of one of the most significant filmmaking collaborations in motion picture history. It was directed by Steven Spielberg, the filmmaker responsible for two of the most successful films in history—"Close Encounters of the Third Kind" and "Jaws." "Raiders" was conceived by George Lucas, the creator of the phenomenal "Star Wars" saga, and produced under his Lucasfilm Ltd. banner. This collaboration marks the first time during their 11-year friendship that these two important filmmakers have worked together.

For Lucas, the concept of a "Raiders" series took form about ten years ago. "I wanted to make an action/adventure kind of serial film. This idea came to me about the same time I had the idea for 'Star Wars.' But I got more interested in 'Star Wars,' so I put 'Raiders' on the shelf, figured I'd get to it someday," he says.

Lucas says he was inspired to write "Raiders of the Lost Ark" for very personal reasons. "I'm really doing it so I can enjoy it. Because I just want to see this movie."

Since "Raiders" was conceived as a serial, he also has two more chapters sketched out; these will be made if the first film proves successful.

The epic tale centers around the fantastic adventures of an archeologist/adventurer, Indiana Jones (Harrison Ford), and his perilous quest for a valuable holy artifact, the Ark of the Covenant.

Styled after the cliffhanging serials that, in the 1930's played on Saturday afternoons in theatres across America, "Raiders" contains many of the highaction elements that left audiences on the edges of their seats.

The story incorporates exotic locations, lost cities and mad ambitions in addition to power-crazed villains, and their well-matched rivals. There are also romantic interludes, dangerous liaisons and terrifying chases. Furthermore, our daredevilhero is endowed with remarkable dexterity and ingenuity which allow him to escape certain death.

The elusive treasure that provokes a race between nations is the Ark of the Covenant, a gold-encrusted wooden chest which, according to Biblical lore, contains the broken tablets of the Ten Commandments. The Ark is said to bring invincible and mysterious powers to the one who possesses it. But, the legend goes, there are disastrous consequences for those who meddle with it.

No one has seen the Ark since its disappearance from the Temple of Solomon in Jerusalem in approximately 980 B.C. According to one legend, an Egyptian pharoah may have carried it to Tanis and buried it in the tomb known as the Well of the Souls.

In 1936, American Intelligence has established that the Nazis are excavating in Egypt and that they seem to have found the lost city of Tanis. Their mission? To

find the Ark of the Covenant for Hitler, whose tyrannical power will be legitimized by its possession. As pointed out in the Old Testament, the Ark will be recovered at the time of the coming of the True Messiah, a designation Hitler lusts for.

The Nazis don't have the necessary headpiece to the staff of Ra which is needed to determine the precise location of the Ark. Professor Abner Ravenwood, the archeologist who has the headpiece, was last seen in the region of Nepal. The American government has recruited Indiana Jones to find the riddle-breaking medallion and to get to the Ark before the Nazis do.

to get to the Ark before the Nazis do.

"The thing to keep in mind about this film is that it is only a movie," says Spielberg. "'Raiders' is not a statement of the times. It's certainly not a historical documentary of the way things were in 1936. It takes all the license of an exotic entertainment that aims to thrill and scare and strike one with a sense of wonder."

Producer Marshall adds that as the script was being written, the filmmakers were very careful to make certain all circumstances in the film were believable. "It was important that there was a way Indicult situations. He couldn't cross that line where people would say, 'No, it's absolutely impossible to survive that.'"

Spielberg distinguishes the style of this

Spielberg distinguishes the style of this film from more realistic pictures by its heightened drama.

While Spielberg is quick to point out that the film is not about real life, he also stresses that "it's not a send-up, and it's not an imitation of anything. It's a supernatural adventure—it's found its own fantastic elements in a genre that sadly has been dormant for decades in American cinema."

"Raiders of the Lost Ark" does not employ technological special effects on the order of "Star Wars." "The film essentially takes place during a period of time in which the cleverness of the hero is pitted against an enemy of despicable class and wit." Spielberg notes.

and wit," Spielberg notes.

But like the "Star Wars" films "Raiders" embraces the highest and most visually stimulating production values "to give film-goers that extra special tingle of expectance and excitement that makes them gasp, sigh, laugh and cry," says Marshall.

"Raiders of the Lost Ark" stars Harrison Ford, Karen Allen, Paul Freeman, John Rhys-Davies, Ronald Lacey and Denholm Elliott. It is a Lucasfilm Ltd. production of a Steven Spielberg film, directed by Spielberg and produced by Frank Marshall. Lawrence Kasdan wrote the screenplay, which is based on a story by George Lucas and Philip Kaufman. George Lucas and Howard Kazanjian are executive producers of the Paramount Pictures release. The music is by John Williams



Harrison Ford and Karen Allen in "Raiders of the Lost Ark."

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#### Personally.

#### Lift-waiting: Onward and upward in the elevator arts

by Charles P. Pierce

y mother used to take me shopping in a place called Denholm and McKay in Worcester. Technically, I suppose, I was not shopping. I was being hauled along, simply because it was easier on all parties than leaving me alone at home, where I could conduct further inquiries into the question of how many common household items could be tied to the tail of the family

It was in Denholm's that I rode my first elevator. The elevator was run by an old, wizened man named Rudy. Rudy used to sit on a small, round stool that folded out from the wall of the car. Eight hours a day, Rudy would sit on this stool, desiccated hands on presumably desiccated knees, like a mummified monk guarding the burial chamber of some ancient Mesopotamian monastery. The joke was that Rudy would someday wither away to the point at which his weight could no longer hold down the stool. Then, it was conjectured, the stool would fold up, and Rudy would vanish with a small puff against the side of the car. Waiting for this to happen was one of the few things that made the shopping trips worthwhile. I never saw it, but I never saw Rudy stand up, either.

I coveted Rudy's job. He didn't seem to do much. When the shoppers bustled on, he would snarl, "Floors?" An excited babble of numbers would ensue, and Rudy would grumble. He'd punch all the buttons dexterously and we'd start our ascent. As the car rose, Rudy would gabble off the departments on each floor. "Griddlehose and shumbercoots," he would say. "Cardleheavers and coolvarbles.

Are we buying any shumbercoots?" I

would ask my mother.

"Hush, dear," she would explain. The one word Rudy was good on was "lingerie." Rudy approached "lingerie" the way Garrick warmed up to an important soliloquy. If you listened to Rudy often enough, you could sense the moment when he started to build to it.

'Sabblecoobie, shinnercop," he would

start, a curious edge honed on his normal patter. "Callumarphy, sinnechie." His voice would get louder. The syllables would quicken. "Tancorpogoolyplotsabbachappastacail."

Tension would fill the car. Rudy's eyes would widen; veins would begin to bulge in his neck and forehead. "Wasserdex, cavitrox, duserquimgukklacornwheedledip. And

Matrons would be gasping at this

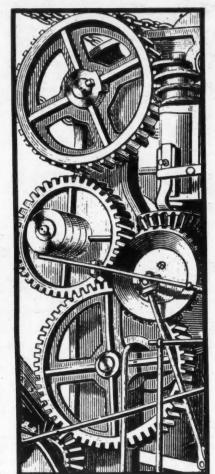
.. LAWN-ger-ray!"

It was a climax exquisitely wrought and always appreciated, not least because regular shoppers knew that the lingerie department was on the sixth floor. Since this was the only word in Rudy's spiel that approximated English, his thunderous salute to intimate apparel was one of the few means by which passengers could reliably ascertain their

Denholm's closed a while ago; it's now a useless hulk which Worcester's city fathers cannot seem to unload to any sap at any price. And people like Rudy have all but vanished. Their jobs have been usurped by integrated circuits or some such, and their strange litanies replaced by bad canned music. For years, there didn't seem to be any middle ground. The Otis elevator people seem to think they've found it.

Briefly, the folks at Otis have designed an elevator that talks to its passengers. On the surface, this would appear to be a good thing. I infinitely prefer elevators that talk to me to those who sing to me. Elevators who sing to me have an alarming tendency to sound like Ray Conniff.

This innovation is said to be meant to reassure people who are afraid of elevators. I must say that I do not know anyone who is afraid of elevators. In fact, hardly anyone I know is afraid even of our office elevator, which once transported General Pershing's staff and is run by hamsters in the basement. One colleague, however, does only ride the office elevator down, figuring that this



stratagem cuts in half the elevator's op-

portunities to get him.

For all its humanitarian motivations (face it: no one likes to be stuck in a moving steel box with someone who yells things like "My God, we're all going to die!" while making repeated grabs at the emergency door in the roof), there are problems with this new technology that go to the very heart of the man-vs.machine question.

One of the few advantages man still has over machines is the ability to yell at them without fear of reprisal. When something doesn't work right, you can scream at it, shout imprecations in its plastic face, and curse its gimmicky ancestry to your heart's content. The machine has to sit and take it. It will never talk back to you. Denouncing machinery is, in fact, one of the few mechanical skills I possess.

I am therefore alarmed at the turn research seems to be taking. We are not far from the day when machines will start mouthing off at us. If an elevator fails to function, I want to be able to pound its tin sides and rail against its circuitry without fear of verbal riposte. Or, worse, apology.

"Four, please."

Oh, hi, Charlie. Nice day, huh? Thought it might rain, but it cleared around noon, I guess. Hey, how 'bout them Celtics, huh?"

Four, please.

Yeah, right. Hey, listen. I'm real sorry about yesterday afternoon. Don't know how I cramped up that way. Little too much slack in the old cables, probably. Heh-heh, happens to us all, right?"

"Can I go to four, please?" "Geez, I hope you didn't have anything planned for the four hours we were stuck up there on 12. Boy, those rescue-squad guys are something else, aren't they?'

"C'mon, now. Can't we please 'Coming down on ropes and all. Hey, good thing they thought to bring the old oxygen, eh? I didn't want to say anything, but you were sweating and turning a little purple on me there."

Look-

"Did it hurt when they pounded you on the chest like that?"

"Only for a minute. Let's go, huh? I have a meeting.

Right-o. Four it is. Here we go. Upppppsy-daisy. I'll take the good times, I'll take the bad tiiiiimes.

"Must you? I liked the old music

"I love you just the waaaaaay-ee-yay vou arrrrre.

Terrific.

Tooot-tootle, tootle-toooot."

"Since when do you double on sax?" I been practicing. Well, here we are."

"It's about time.

"Listen, I'm real sorry about yester-

'No problem."

"I've got to get back in shape; maybe I should haul some furniture. Anybody moving out?"

"Not that I know of."

You know, you could afford to drop a little weight yourself. Run a little. Play some tennis. Just so long as I don't have to tote any cardiac equipment up here. You talk about lousy conversational-

"I've got a better idea. I'll just start taking the stairs.

Whaaaaat? You don't have to be insult-ing. Cartleheavers and coolyarbles."

"Watch your mouth. What were you brought up in, a silo?"





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#### The top 10

Continued from page 7

affirmative-action quotas. "Women in construction" is an apt phrase for Sharon Pollard, since she is teaching women how to build those critical structures, bridges.

#### SENATOR GERARD D'AMICO (D-WORCESTER)

Gerry D'Amico comes from a time and place where concepts like "honor," "word," and "trust" are not yet anachronisms, where blood is still thicker than water. As a product of a heavily ethnic, inner-city district, D'Amico has brought the best Old World values to a place where such values are regularly scorned for the sake of expediency or a quick buck. But D'Amico is also a product of Harvard University, where he was educated. There, he learned that ideas count, and he found that, just as the folks back home had feared, the dread "liberalism" is a product of a young man's head filled with too many ideas.

The challenge to remain true both to his liberal ideas on Beacon Hill and to the old-fashioned politics in Worcester has made D'Amico a man who won't knuckle under on the issues but won't be too quick to judge others, either. He's voted consistently for abortion rights and, more recently, supported stronger gun-control laws, neither of which may be particularly popular in the neighborhood where he grew up. But that same neighborhood remains true to its own, and when D'Amico was challenged in 1978 by a Democratic state committeewoman and right-to-lifer from suburban Clinton, he still did well among Catholics of Italian descent.

Such lessons are not lost on D'Amico, who believes the quality of his relationships in the legislature are as important as his commitment to issues. "People have a tendency to throw bumper stickers at an issue," he says, "to not support something because they don't want to vote with one guy or another, because he's not my friend or he doesn't read the same books as me. There's a whole kind of chemistry like that here that's not very productive." He has broken enough stereotypes himself not to be burdened by knee-jerking.

He worries about the public perception that government is run by knaves and thieves, that his beloved Senate is unable or, worse, unwilling to handle the concerns of real people. Proposition 2½ and the growth of "politics by referendum," he says, are just symptoms of the disease, which goes by many names, apathy, distrust, and disgust among them. He says confronting the cynicism directly is the only way to fight it: We have to be straight and admit to people we have the frailties of humanity, but that we are a dynamic enterprise and very capable of being reformed. We have to tell people, 'Don't give up on us.

#### REPRESENTATIVE DENNIS DUFFIN (D-LENOX)

Dennis Duffin might be chairman of the House Ways and Means committee today if he didn't represent a district so far west of Boston it's practically in New York. But then, if he didn't live so close to Tanglewood, his daughters might not be the accomplished dancers they are today. In Duffin's world, that's every bit as important as his own political gain. In fact, just about Continued on page 18



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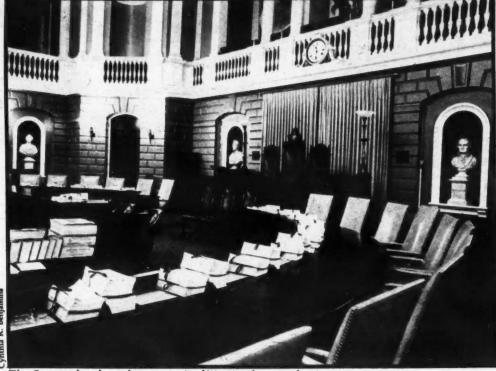
#### The top 10

Continued from page 16

every anecdote about him at the State House involves his unorthodox commuting habits: he's been known to travel three hours home for dinner and then three hours back to Boston for a night session of the legislature, just to make sure he sees as many of his eight children as possible every day.

He is vice-chairman of the Ways and Means Committee, and was considered by many the heir apparent to the chairmanship when John Finnegan was elevated to state auditor earlier this year. But the interests of Duffin's rural district (one of the towns he represents has a population of 77) will always be at odds with what he calls the "urban complexion" of the legislature. Remaining true to his constituents has put him at swords' points more than once with others in the House leadership. He voted against a proposed gasoline tax, for example, which Finnegan and Speaker McGee promoted strenuously last year. He isn't the only commuter in Western Massachusetts, after all, who drives hours every day to his job. His independent streak and his loyalty to his district (reinforced by 15 years in local government) have kept him in the number-two spot. If it had meant compromising too much of his freedom, Duffin probably wouldn't have wanted number-

Abe Michelson, the venerable State House reporter for the Berkshire Eagle, has followed Duffin's career for more than a decade. "He's a very private guy with not a great sense of public relations," says Michelson. "He's never sent out a press release that I can remember." Duffin admits he is less than garrulous. "If I were paid on



The Senate chamber: the system itself is simply a mechanism.

the basis of the words I articulate, I'd already be out of the legislature," he says. So he is well-suited for the quiet, nitty-gritty work on the budget, at which he excels. He believes deeply in the budgetary process, but he is humble enough to admit some fallibility both in himself and in the system. "If you have a real concern about people, it's kind of scary," he says. "You never can be totally certain that the program you cut was the right one."

one."
Perhaps the greatest personal testament to him came during his last re-election campaign, when he was opposed by a Republican, which is a populous species out in Western Massachusetts. Duffin gets consis-

tently low marks on liberal "report cards," rarely squeaking above 50 percent, but for this election at least three members of the legislature's ultra-liberal Democratic Study Group traveled out to his district to convince the voters of Becket and Tyringham and Great Barrington that here was a member of the House leadership whom they could trust and talk to. It was worth the trip.

#### REPRESENTATIVE MICHAEL BARRETT (D-READING)

There is a reason liberals are losing the ideological tug of war

in Massachusetts, says liberal state Representative Michael Barrett. In a state where voters live with both high property taxes and a political system hampered by seemingly endless tales of corruption and waste, people no longer want to pay for the programs liberals traditionally fund.

He says that if liberals want to continue to spend money on legit-imate social services, they will have to win back the confidence of the electorate. "We've got to face head-on the voters' conviction that public services are unavoidably inefficient," he says. "We've got to clean up our own store before a wave of mindless anti-government nihilism sweeps the store away."

Cleaning up the store means that liberals must be the ones to begin hacking away at government waste so the public will trust them to spend money where it is needed. "Every time a liberal takes the lead in (fighting) inefficiency," he explains, "he develops some credibility which he can use on liberal issues."

Barrett began to practice this creed last fall, when the MBTA ran out of money and threatened to shut down. In a House debate, he attacked extravagant state spending on the MBTA unions and the buddy system set up between politicians and union leaders. He successfully led the opposition to an MBTA-bailout bill sponsored by Governor Edward J. King (forcing the governor to take emergency control of the T), and then explained the crisis in very plain English to a television re-porter. "The governor has sold out to the MBTA unions," he said. "That's what this quarrel is all about."

He says the credibility liberals can gain by cutting genuine waste should be used to keep what he calls "supply-side social services" intact. "Supply-side social services are things like day care, job training, and a strong publiceducation system," he says. The idea is to spend money on programs that allow people to free themselves from the welfare system, thus saving the state untold millions of dollars in the long term. "This is an easily made argument," he says, "but no one has the credibility to make it."

Many liberals have bought Barrett's argument, or have discovered his logic on their own. Already they are massing for a united assault on waste in county government. "A number of us have committed ourselves to this," Barrett says. "In two years, county government as we know it

Continued on page 22

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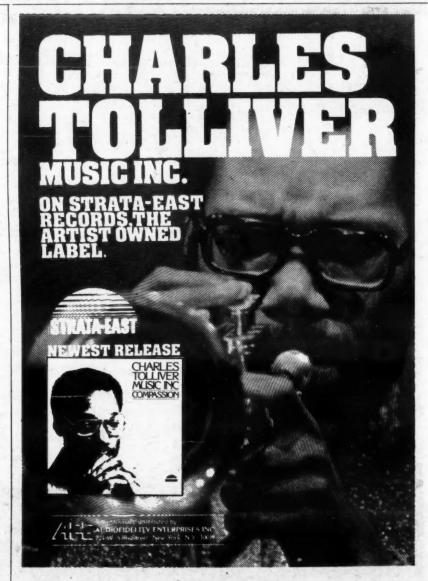


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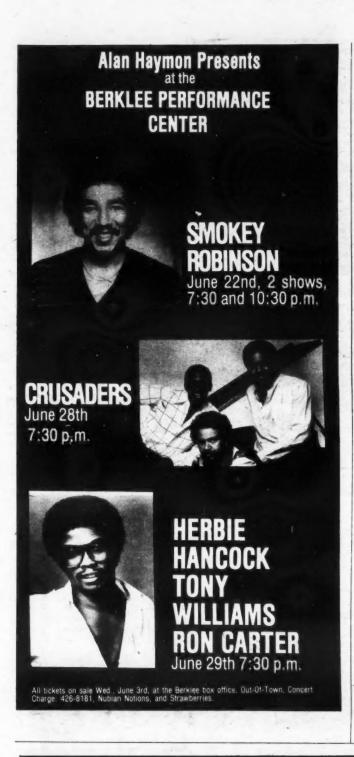


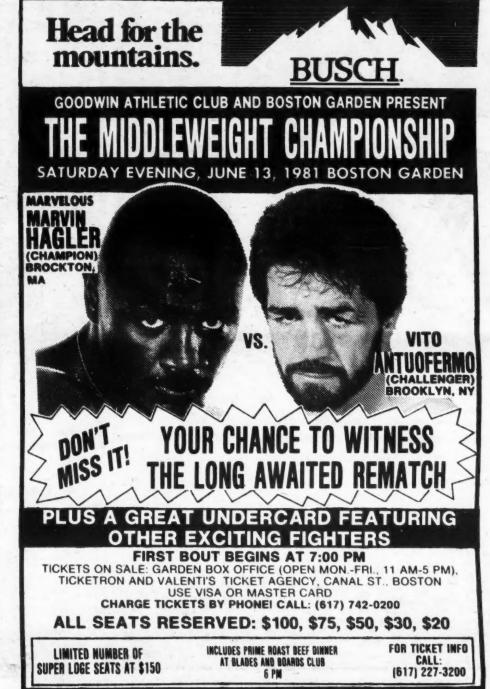
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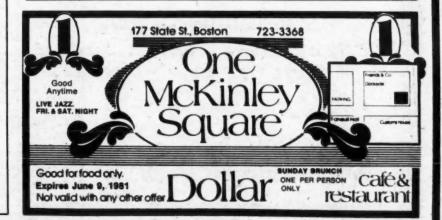


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#### The top 10

Continued from page 18 won't exist." And maybe, as a direct result, some of the truly needy will have the state-funded support to break the welfare cycle. If such developments are called "liberal," all the better. But they are, in fact, simple common

#### **SENATOR** JOHN KING (D-DANVERS)

Jack King brings to our dream legislature an unyielding commitment to and concern for the downtrodden of society. A former seminarian, the senator from Danvers is an ascetic who would be willing to cut almost any comfort out of his own budget to assure continued funding of programs for the poor and handicapped. At a time when the Massachusetts House budget-makers are increasing their legislative doorkeepers' accounts while slashing home services for the elderly, King's gentle moral suasion is ever more valuable.

The Jack King style of oratory is admittedly "flat." He once went to a public-speaking specialist who was frustrated by the lack of emotion King projected while debating some of the most emotional issues in the state. But he consistently gets his facts straight. Besides, King's dry presentations may be a mere symptom of stage fright; he melts into eloquence in small groups, or speaking one-on-one. When asked to name the greatest challenge facing him this year, he said, "Trying to make sure the people who fought long and hard for access to the system - the kids who are mentally retarded in the back wards of state hospitals, the dropouts, the family falling apart, the folks on a high wire with no net under them - don't get shut out. And not to pretend the problems have gone away just because the money is drying up."

King has consistently bucked the leadership in the Senate - and before his election to the so-called upper chamber, in 1978. - at significant political risk. In 1978, when the Massachusetts House was cut by a third, King found his Danvers district had been whittled down to less than 28 percent of its original size. Knowing where he wasn't wanted, King decided to expand his horizons and run for the Senate seat that had been held by Senate President Kevin Harrington. In a three-man race. King surprised everyone by beating the candidate for whom his district was gerrymandered by the legislative leadership. He beat back another challenge in 1980.

Across a decade of advocating for human services on Beacon Hill, King's zeal for local activism didn't falter. He sits on his area's mental health and retardation board, where he's played a key role in making deinstitutionalization successful on the North Shore. Because King represents many people who can't even vote - children, the mentally retarded, prison inmates, and the severely handicapped - his constituency is much larger than the boundaries of his district.

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#### REPRESENTATIVE BARBARA GRAY (R-FRAMINGHAM)

Barbara Gray had two handicaps when she entered the Democratic-controlled, and overwhelmingly male, Massachusetts House in 1973: her party affiliation and her gender. As a woman and a Republican, Gray could not have been expected to go very far, but she has surprised nearly everyone by making friends among a group of cigar-chomping back-slappers and by getting things done. "She's a feminist one-of-the-boys," said Consaid Congressman Barney Frank, who shared an office with Gray for six years when he was a state rep. Being a woman in the legislature can be tough, but she overcame it with hard work and a good personal style.

Gray says that being a Republican and a woman "could have been handicaps, but they weren't." "Being a Republican gave me a lot of freedom," she says. "I knew I wasn't going to

get a committee chairmanship no matter what I did, unless there was a Republican landslide. And I found that you can be effective because of informal relationships that really help you when the chips are down.

With little to lose in the way of upward mobility, Gray had the freedom to lend her voice to a number of constituencies which are often overlooked by the legislature. "I'm here to represent my district first," Gray said, demonstrating her knowledge of the cardinal rule of representative politics, "but I'm also here to represent constituencies that don't have a voice of their own."

In her tenure in the House, Gray, like Jack King, has championed the interests of prisoners, the mentally retarded, and the deaf, among many others. In her freshman year she filed legisla-tion that resulted in the formation of the state office for the deaf. It was a success that came quickly and unusually early. "If you win five percent of the time here, you're lucky," she said. You've got to be able to stick with it.'

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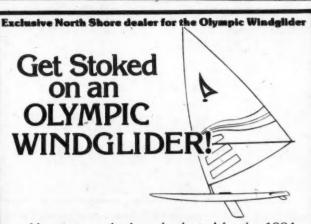


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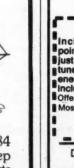
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Despite the uphill battle each new piece of legislation faces, Gray believes "it's still important to deal with new ideas and to use the legislature as a forum for new concepts." A case in point: after touring MCI-Framingham, Gray concluded that pregnant prisoners should not be immediately separated from their newborn children. For several years, she has filed legislation that would permit mothers to keep their children for up to six months. The bill has never been approved, but a recent court ruling that women who become mothers in prison should be given a hearing before being separated from their babies has given Gray new hope. "All I did was take what I saw out there and translate it into a bill," she says. Which is, in large part, what being a legislator is all about.

#### PROMISING PUPS

These members of the 1980 freshman legislative class haven't had enough play to accomplish much, but their collective energy, intelligence, and political smarts mark their careers for distinc-

George Bachrach (I-Watertown). Independent in more than just party designation, the senator who ousted a 13-term incumbent may be a freshman, but he is no beginner. He was a political organizer and fundraiser for Governor Michael Dukakis, and has been an assistant attorney general in Middlesex County; he knows firsthand the ponderous depths of patronage, fraud, and abuse in county government, and distinguished himself early by citing Middlesex County government for elimination.

Tom Gallagher (D-Allston-Brighton). A 31-year-old community activist who won the race for state representative against another atrophied veteran for all the right reasons, not the least of which was that Gallagher knocked on every door in his district four times. Look for his pragmatic solutions to Proposition 2½; they also just happen to entail a radical redistribution of

wealth. - Patricia McGovern (D-Lawrence). Smart and tough, Senator McGovern also is a graduate of the Dukakis administration, where she was director of the state's Committee on Criminal Justice. She is 39, an attorney, a reform-minded progressive who nevertheless manages to keep in step with the depressed mill city of urban ethnics that she represents. McGovern sits on the Senate Committee on Post Audit and Oversight, where she will be quietly effective in reducing government waste, and on the Judiciary Committee, where she

may be somewhat noisier. Susan Schur (D-Newton). She is a worthy successor to former Representative David Mofenson, who gave up his seat to run for Congress last year. Schur may have made State House history earlier this month with an eloquent speech against endorsing a Human Life Amendment. Since House members, as a courtesy, traditionally applaud a new rep's "maiden" Schur's may have been the first pro-choice appeal ever to be applauded by the overwhelmingly anti-abortion House.

Tom Vallely (D-Back Bay). The man Beacon Hill voters chose to fill Barney Frank's shoes is a political cons .ltant by trade, and no neophyte campaigner or strategist. Vallely's mercurial temperament grates on some of his colleagues, but his humor is quick, and most people are charmed in spite of themselves. His substantial efforts on behalf of Vietnam veterans, whether it's finding a job for a single vet or working to establish an entire Viet-vet bureau, at the State House, are alone worthy of citation.

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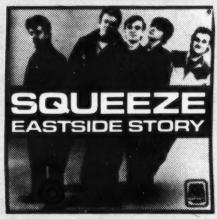
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#### **Sporting eye**

#### Nobody walks: Can't anybody here understand this game?

by Michael Gee

EW YORK - His name, if I remember correctly, was Shelby Lyman, and he had the toughest job I've ever seen in sports journalism. He was the chap in a PBS studio in New York whose task it was to provide expert analysis of the 1972 Fischer-Spassky chess match, then under way in Reykjavik, Iceland. Besides the obvious problem of distance, Lyman had to cope with two other staggering handicaps. First, chess isn't the fastest-paced of games, and there was a frightful amount of dead air to be filled by the designated expert. Worse than that, the brains of the two antagonists were so subtle, their strategies so deep and abstract, that no one on earth besides themselves knew what the hell was going on. Accordingly, Lyman's commentaries often went, "That's either a brilliant or a terrible move, we just can't tell right now.

Shelby Lyman would've been right at home here at the Baseball Strike Talks of 1981. Here, too, the moves are sporadic but subtle, and the results of labor's and management's stratagems are still in doubt. But above all, there is certainly no one observing who has any idea of what the hell is going on.

Certain facts are beyond dispute. The Players' Association's strike deadline of midnight last Thursday came and went quietly, and major-league baseball will continue to be played for at least a week (and probably longer). How much longer is up to federal Judge Henry Werker, who is for the nonce the supreme authority in the game. He is not to be envied his assignment, which is to rule year or nay on the temporary injunction against management (i.e., Ray Grebey and the owners) brought by the National

Labor Relations Board (NLRB) on behalf of labor (Marvin Miller and the Players' Association). If Werker rules for labor, then major-league baseball will continue uninterrupted by anything but rain (okay, and darkness at Wrigley, blackouts in Baltimore, floods in Houston...) at least until June 1, 1982. If he rules for management, then the players have 48 hours from the issuance of the ruling to decide whether to start making picket signs. The two sides agreed last Thursday to postpone any action until the rul-

ing is handed down.

Hold me back, boys, I might kill him

The hearing is scheduled for Wednesday, June 3, in the unlikely venue of Rochester, New York, which is where Werker will be trying criminal cases for the next two weeks. That announcement brought muffled groans from press and legal people in the federal building here, and a trio of NLRB personnel were heard to hum quietly, "It takes a big airline

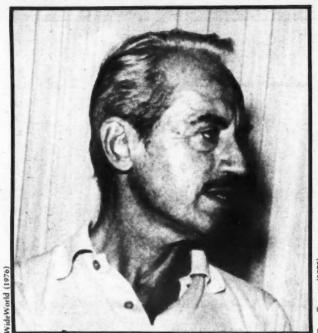
Well, I, for one, think Werker showed refreshing sanity when he told the conflicting parties that their case would be heard only during timeouts from his criminal cases. How'd you like to be the poor bastard in the dock hearing the bailiff say, "The judge will give the jury a charge on your murder-one case as soon as he finishes hearing Skip Lockwood's testimony"? I don't think the players are too upset, either, for the longer the hearing goes on, the better off they are. Their learned counsels apparently agree. After

the two sides made their agreement last Thursday, one of them (not Miller) was heard to tell a management lawyer, "Oh, we have at least 46 witnesses, and this is just a preliminary hearing."

Why is delay to the players' advantage? Well, for one thing, the longer they can avoid zero hour for a walkout, the more the relatively rational management group (you know it's relative when it includes George Steinbrenner) can press to overthrow the tyranny of their 18th-century fellows, who see players the way James Watt sees trees. Not coincidentally, the old-guard franchises — Cincinnati, Kansas City, Pittsburgh, Minnesota — are the ones who dominate the misnamed Player Relations Committee.

For another thing, that the judge will rule on whether management's alleged violations of fair bargaining practices are so severe as to void last year's Basic Agreement represents a no-lose situation for the players. When NLRB counsel William Lubbers ruled last Tuesday that

Continued on page 28





Miller and Steinbrenner: a good bet, an unlikely champion of reason

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#### **Baseball**

Continued from page 26

the players were within their rights to demand to see the owners' bookkeeping, he put management in the position where Boris Spassky tips over the chessboard and asks, "Did you see the Goodrich

Or, as one Players' Association counsel remarked after the judge's ruling, "For many owners, the issue of data is far more sensitive than the issue of compensation." Compensation - that is, receiving one live major-league ballplayer or an acceptable substitute for every free agent lost - was supposed to be the only issue left after the 16 dreary months of negotiation between the players and their bosses. Now it is forgotten, for if Marvin Miller is able to focus the negotiations on full management disclosure, he will have achieved the true aim of any labor negotiator - to feel the sweet sensation that comes when your opponent's

balls encounter the vise. The baseball owners aren't General Electric (Grebey's last port of call). There are 24 sets of books - Montreal and Toronto, as Canadian corporations, are not involved - and 24 different ways of keeping them. Public disclosure could be awkward. Some owners - the smart ones - have already indicated that they have nothing to fear. Edward Bennett Williams of the Orioles, like any good defense lawyer, said he "welcomed the chance" to show that his franchise has nothing to hide. But what of, say, Seattle, with its incessant ownership battles of the

past? Or the Twins, where Calvin Griffith has 26 relatives on the payroll, as opposed to 25 players on his roster? An autocrat like Gussie Busch would sooner expose his private parts than his financial statements.

Of course, I want full disclosure, for the comic relief. One imagines Haywood and Buddy coming into court and saying, "Books? Sure, which set would you like to see?" Or the spectacle of the Dodgers' hiding 300 acres of downtown Los Angeles real estate through the miracle of modern accepted accounting techniques. In my dreams, I see Ted Turner opening his files, and a minorleague development budget for the last five years emerging as a series of smudged scrawls on an old Heineken

No, the owners will not readily open their books to scrutiny. They may not have to. Their chosen savant couldn't have been happier last Thursday. When the temporary armistice was announced, Ray Grebey sat back and smiled, as if he were contemplating the 150-mile drive from Rochester to Cooperstown, where he would presumably be immediately enshrined as the "man who finally beat Marvin Miller.

But Grebey always looks like that - relentlessly, even offensively cheery. The chalk players among us might care to back Marvin in this match race. He has planted a time bomb for the owners - the disclosure bomb. It rests ticking at the NLRB, which must rule on whether its counsel's charge of unfair labor practice by the moguls is correct.

That'll take, by Miller's estimate, six months at the least. But if Judge Werker rules for the players, can the NLRB be far behind? And appeal after appeal by management could only increase the double, treble, and other assorted damages they'll owe their hated enemies, the hired help. The longer that bomb ticks, the more an inclination to compromise - not to say surrender - will stir in management's

Werker appears up to his job. A man who can quietly survey a courtroom full of baseball lawyers and baseball reporters and then open deliberations by asking, "Who's on first?" is a man to be reckoned with. Whatever his decision, this week the players had all the better on the chessboard. The oldest chess saying of them all is that the victory goes to the man who makes the next to last mistake. Baseball has been waiting more than a dozen years for Marvin Miller to make his first mistake.

But no matter what the verdict, one can only wonder at a negotiating process where in order for one issue (compensation) to be discussed, several more costly fights must be started. Send your sympathy cards to Judge Henry Werker, c/o the Southern District Court of New

If United Airlines went on strike, would they send the travel editor to cover

> - Dan Shaughnessy, the Washington Star

portswriters hate baseball's labor dispute far more than the fans do. for we're expected to know something about it. Those who have acquired expertise, like Murray Chass of the New York Times, are accorded the kind of. grudging respect given a man who gets his car inspected early.

The rest of us suffer our ignorance and often feel foolish in the process. I cannot adequately relate the chagrin I felt when addressing the court cashier here who haughtily dismissed my plea for information by saying, "Don't worry about it, buddy. Nothing happens here till somebody pays me." At that, this dispute could have a worse epitaph. At least I was better off than long-suffering federal mediator Ken Moffett, who sat wistfully in an empty conference room hoping that someday, someone would come back to

As the aggrieved parties went to court at about 4 p.m. Thursday, a media horde settled on the empty courthouse. Nothing was happening, but the crowd was so large that one writer suggested we pull a cause out of a hat and stage a demonstration. Then a well-meaning guard told us the hearing would take place in a few minutes in courtroom 444.

The press surged into elevators and up stairways. We entered the courtroom frantically searching for seats, to be greeted by six lawyers, four baffled court officers, and 12 good persons and true the jury. Wrong case.

"What are you doing here?" inquired

one startled lawyer.

A silence ensued.

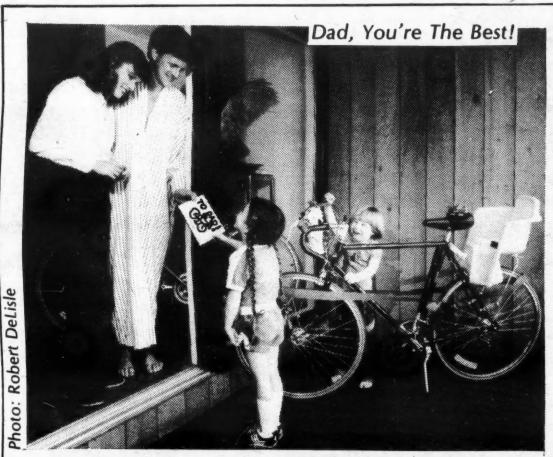
Ah, we're a high-school class," one scribe said brightly, as he and his colleagues broke for the door at warp speed.

I don't know what that case was all about, or who was involved, but whichever lawyer loses, he's got one of the alltime great appeals coming up.

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#### Condo

Continued from page 8

get some good mileage out of this." Stearns said he couldn't use money from a special community-mortgage program, because the program was restricted to Boston, Chelsea, Revere, and Winthrop. He called the bank's loan center in Newton and found that Moore was already working on Archer's cry for help. Moore asked Archer to meet her at the bank's headquarters, in Boston.

"I'm a first-grade teacher," Archer says. "I was petrified. It was awesome being up there. But they listened." Archer and the younger tenants surveyed their neighbors' finances and came back with the information the bank needed. Mean-while; Shirley Parish of the MHMFA and her staff began calling the banks that cooperate with that agency to find out whether there was any mortgage money

around.

A lot of actors were getting involved, a lot of agencies, a lot of acronyms. Archer was not the only one who found the experience awesome. A lot of the older tenants had grown up in a time of different values — when one paid cash and didn't use or couldn't get credit. By the spring of this year, the deal was set.

All 52 units would be bought either by tenants or, in a few cases, by persons they screened and trusted: five mortgages were financed through families or banks other than the First; 24 were paid in cash; one was financed through the Cambridge Housing Authority under a new state program; and 22 were handled through the First. The First's package included 10 MHMFA loans at 10 and fiveeighths percent, eight loans at 13 percent for moderate-income tenants, and four loans at 14.5 percent, all at a time when interest rates generally were higher than

The First dispatched officers to the apartment complex to handle the complicated transactions, to answer questions, to reassure tenants that they weren't signing their lives away, and to convince the doubtful that credit is kosher, and that they indeed were good risks, even if none of them made it to age 115. Everybody got into the act. The prestigious law firm of Palmer and Dodge, which handled the closings for the First, charged \$4730 instead of the \$11,700 it was owed.

Hurley had sold his apartments to Zussman for \$1,005,000. Zussman had sold them to the tenants for \$1,209,000. The tenants had saved their homes and remained in charge of their lives. In the process, they had organized, had cemented old friendships and made new ones, and had impressed bankers and bureaucrats with their tenacity and com-

But it is not a perfect ending. These tenants have won, but their apartments will increase in value as condo units and are not likely to reappear in the rental market. And there is no assurance that this salvage operation can be repeated ever again anywhere else. "You can't just go out and clone this," warns attorney

Tenants are not always as unified Even when they are, there may not be enough of them who can afford to buy their own apartments as a holding action. And even if there are, there's no assurance that the MHMFA will float an-

other bond issue, as it must, to get the necessary mortgage money. Nor is there any assurance that the First or any other bank will cooperate.

Even so, Joan Archer isn't totally convinced it couldn't happen again. "I got mad when people said there was no way to do it. If you're persistent, you can do

#### Flannery

Continued from page 2

thinks the average parish priest has little interest in anti-Semitism. According to the Reverend Michael McGarry of Boston's Paulist Fathers, author of Christology After Auschwitz, priests are not malevolent toward Jews - it's just that their heavy agenda of baptisms, weddings, funerals, conversions, and educational projects does not afford 'time in the day" to deal with interfaith harmony. Flannery thinks the difference is his work in Washington. "Other Christians see a need for reform and revision in our beliefs and are committed, but I had an official job . . . . The average churchman or priest doesn't go as far as me in acceptance, interest, and commitment." He added, "I am a Christian believer. Despite the Church's faults, it still has value for me. I don't see the Church as only an anti-Semitic

The man and his book are appreciated. Philip Perlmutter, executive director of the Jewish Community Council, praised Father Flannery as a "tremendous human being" and an "inspiring figure of

compassion." Bob Riesman, chairman of the Community Relations Council of the Jewish Federation of Rhode Island, told me that Flannery had made him aware that there is a sensitivity on the part of the Catholic clergy to the things that concern the Jewish community. Flannery is also "way ahead of Vatican II" in stressing the need for dialogue with Jews,

added Riesman. But Orthodox Rabbi Jake Rubenstein of Congregation Beth Shalom in Providence best summed up Flannery's essence: "He falls in a category of people our Talmud and our writings exemplify as a saintly person."

#### **Insider**

Continued from page 3

regular book; you don't have to use the Yellow Pages. And you ask for the president - or if he isn't in, you ask for his wife, because she did a couple of movies herself - and you ask how close they are to Porky Pig. I mean, if they're on speaking terms and such. And then, you tell the president that we gotta replace Brooke Shields, and how the kids won't listen, I guess to Paul Anka, and how Patton is dead, and the Benji thing didn't seem to fly too good with the consumer people, so I come up with this Porky Pig angle. Then you call down to the drugstore, and you ask them for a big cigar or even a pack, in case the first one goes out while they're still shooting the film - we can at least buy the cigars, if Porky is gonna do this for the government - but don't get those commie cigars from Havana





# Sunday, June 7, 1-3 p.m.

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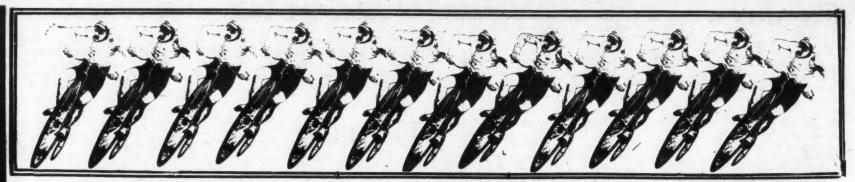
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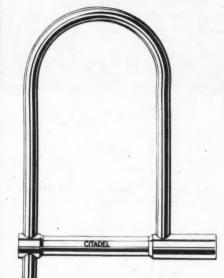
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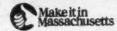
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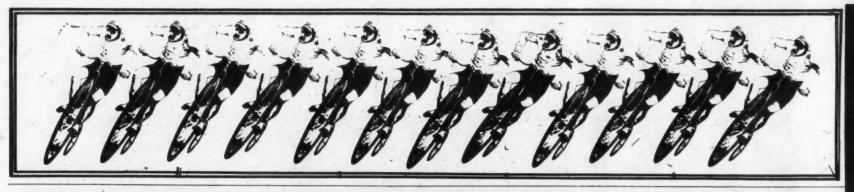
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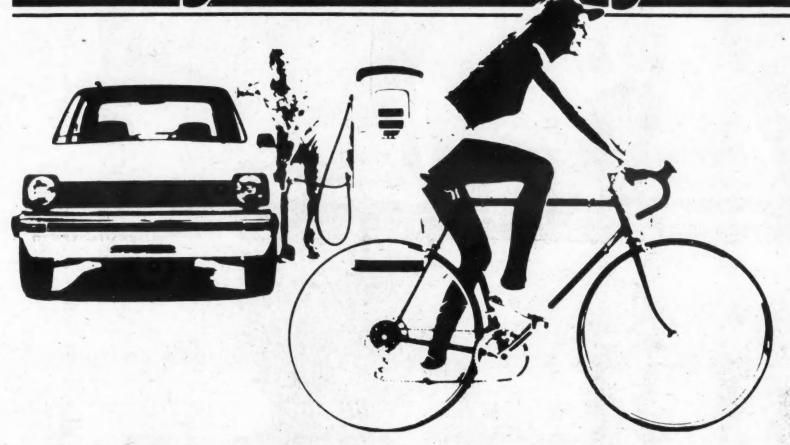


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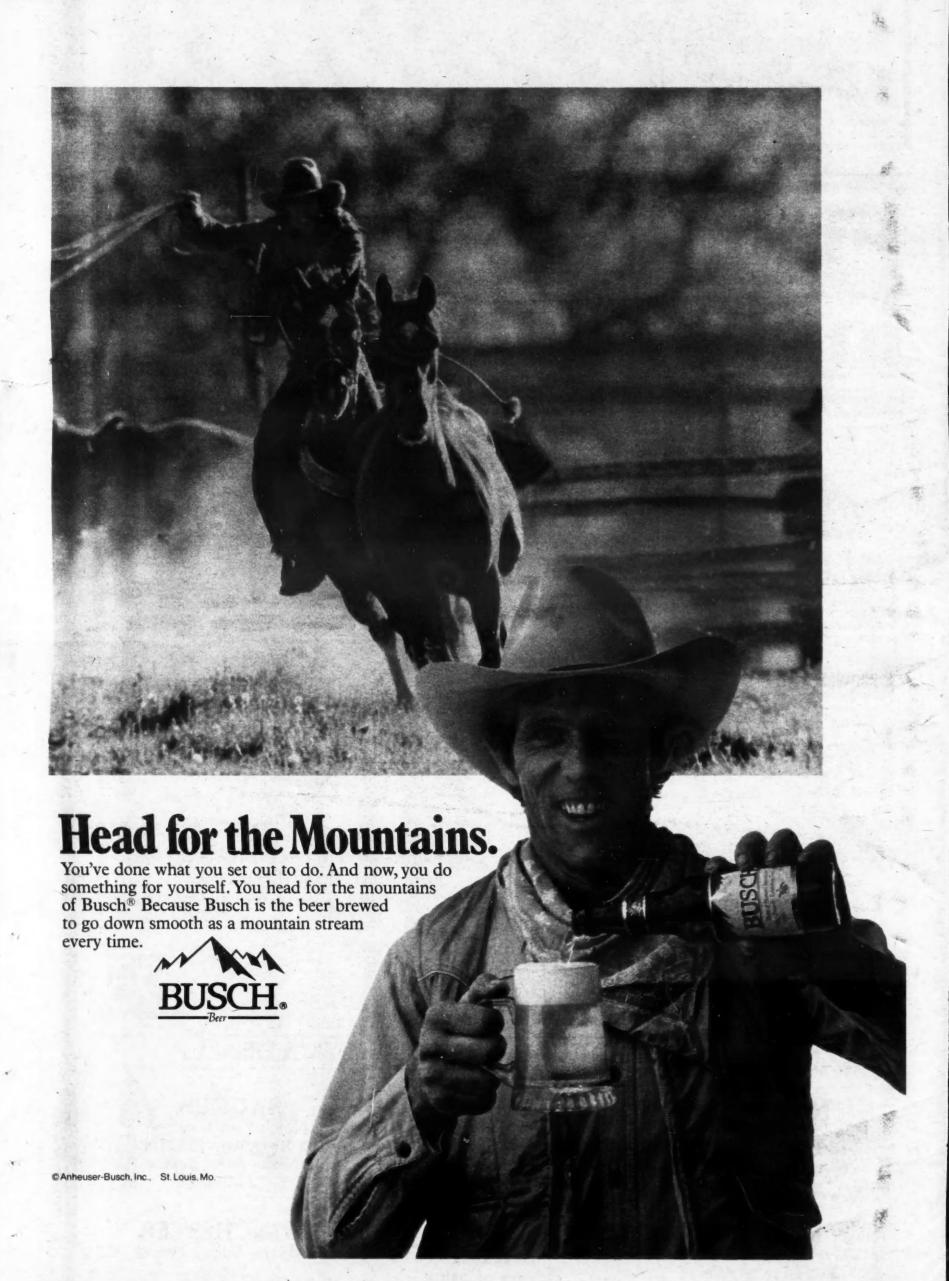
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# LIFESTY BOSTON



The Globe's Bill Fripp

### Fête up

Who killed society writing?

by Neil Miller

Black tie or life jacket," read the invitation to the Institute of Contemporary Art's "Sailaway" benefit, which was held a few weeks ago at the atrium of the newly renovated Charlestown Naval Yard apartment complex. But one of a very few people in nautical garb was Globe reporter Bill Fripp. Resplendent in red ascot, blue blazer, white pants, sneakers, and a smart Greek sailor's cap, Fripp was one of the more colorful characters in attendance. A ticklish state of affairs for a society writer whose job it is to write about how colorful everyone else is.

Present too was a photographer from Women's Wear Daily; he snapped away, but the person he was really scouting out — Joan Kennedy — failed to appear. The Herald's Norma ("The Eye") Nathan was there, but apparently the gossip was too tame — none made her column the following week. The Herald's Rose Walsh, at 80ish the grande dame of Boston society scribblers, didn't show at all. "Rose never goes out on Saturday night," I was told.

The ICA's benefit parties have the reputation of being, well, imaginative (witness last year's

gala at Spin-off, the roller disco) and tend to attract what passes in social circles for the young, swinging set. But Fripp didn't find too much to say in his post-party coverage in the following Monday's Globe: he was reduced to dramatizing the weather, the "torrential rain" that turned party-goers into "drowned rats." He did mention the almost simultaneous arrivals of David Rockefeller's current wife and former wife. But when Fripp's other major piece of "news" turned out to be the appearance of former TV entertainment critic Mary Stewart on the arm of Channel 4 newscaster Tony Pepper, you could be sure that the society circuit had hit hard times. As the Globe headline noted, "It Was a Rainy Night in Charlestown."

Society isn't what it used to be, and neither is society writing. True, national publications like Town and Country and W still retain handsome audiences; but in most US cities, if you read only the major dailies, you might think the upper classes had all skipped town. Clearly, writing about one's "betters" is in a state of decline. Even Cleveland Amory, probably the wittiest

Continued on page 4

# Senne Kristaponis



#### **ZOOMING IN**

If you're an aspiring Fellini or Lelouch, an impressive array of media courses beginning June 14, on the Hampshire College campus, should encourage you to combine this summer's vacation with hands-on learning from the pros. The setting, perfect for a *Tess*-like production, includes apple orchards, a swimming pond, and a view of the Berkshires. The cast is inspiring, too.

The first week (June 14-20) stars Emilie de Brigard, producer of Margaret Mead: A Portrait by a Friend 1978, and Richard Leacock, chairman of MIT's film department and filmmaker celebre, collaborating on a one-week intensive anthropological film course. That same week, Oscar nominee (for Coal Miner's Daughter) Tom Richman will be

teaching screenwriting and independent producer/director Midge Mackenzie (credits include BBC's Shoulder to Shoulder) will oversee a course in TV production. Week two (June 21-27) will encompass seminars in sound, the video-disc system, photography, multimedia performance, and acting for film and TV. Gene Youngblood, author of Expanded Cinema, will survey the past, present, and future of video art during this period. And the third week, June 28-July 3, includes workshops in video editing, film and dreams, cross-cultural media, and computer graphics - all taught by experienced professionals. Spanning the entire three weeks are two basic hands-on workshops in animation and Super-8 filmmaking. Students will create an animated film, step by step, as well as critique a wide variety of

cartoons in this course taught by awardwinning animators Robert Breer and Sandy Moore. Local filmmakers Bob Brodsky and Toni Treadway will instruct both beginning and experienced filmmakers in Super-8 techniques.

You can register for a one-week course, a three-week course, or a consecutive series of one-week courses. Tuition is \$245 for a one-week course, \$495 for a three-week course, with lab fees (\$35-\$100) attached to some workshops. Room and board is available at Hampshire College for \$140 per week.

For more information about the Summer Institute on the Media Arts, contact Sonja Ellingson Gillespie, PO 83, Lincoln Center, Massachusetts 01773, 259-0068.



#### **RHYTHM AND BLUES**

The professional dancer is told that his or her peak must be reached by age 25. After that, it's all downhill. Pretty depressing state of affairs if you're a sincere dance lover who didn't start taking classes until age 24. But the mood is shifting, and the dance world is gradually opening up to the millions of late bloomers who want to move instead of watch. A book that provides encouragement in this direction has been written by Ellen Jacob, who started dancing professionally after having begun a writing career. Dancing: A Guide for the Dancer You Can Be (Addison-Wesley, \$9.95 paper) can aid you in selecting the best dance style for your body type, movement preference, and age. A brief history is given for ballet, jazz and tap, and modern, and there's a practical chapter dedicated to "Making the Most of Dance Classes," with beneficial advice for both recreational and professional dancers. Whereas most dance books are geared to the rising young student/star or the detail-

oriented historian, Dancing will appeal to anyone interested in the art. Realizing your body's limitations demands understanding and patience on your part and on your teacher's. Since classes move quickly and eschew conversation (stay away from those that do neither), there isn't time for the teacher to sympathize with or explain why your hips simply won't turn out any farther. Reading is no substitute for moving, but this book does help clarify pertinent dance questions.

For the serious dancer, Jacobs has included valuable information about performing careers, the competition in New York, and the academic dance world; and she recounts six unusual success stories. Fourteen pros talk shop in the book, too, including Bettie de Jong, from the Paul Taylor Dance Company, and Sara Maule, from the American Ballet Theatre. The last section is a brief Yellow Pages: how to find high-quality dance classes in specific areas of the country, tips on dance viewing, where to find dance films and publications and books. We may never emulate Fred Astaire or Martha Graham, but trying to is half the fun anyway.

— J.K.

# Pornography 6 The fat & the lean 8 Thought for food 9 Detectives 10 Puzzle 14 Classifieds 16



#### VEGETABLE MATTERS

#### A report on June's produce

We can stop pretending - well, almost. Yes, the new produce season has begun. From March through May, we get enough of the spring fruit and vegetable harvests to arouse our palates, but it's only a tease. Well, the new harvests are now moving into high gear, and that's good news. The frustrating part is that at this point the results are mixed: some items have flavor, but several still demand some imagination.

The traditional rule of thumb is that Memorial Day signals the beginning of the summer-long harvest. And since spring was especially warm about the US this year, we're seeing more varieties come in early. But, hey, no complaints from this direction, none at all.

Back when I peddled fruit in Texas, late spring was always a welcome time of year. People would get excited when a new fruit appeared at the stand, and when a whole bunch of them arrived one after the other, faces just beamed and stomachs started to gurgle. The first week cherries arrived, my stand would get swamped; and if I didn't have enough watermelon, peaches or nectarines, my customers would get downright surly. People are ready for the real thing; they're tired of pretending that last fall's crop of apples and pears are tasty.

Sweet cherries were around as far back as the Stone Age (they are believed to have originated in the Caucasus, where they still grow wild). Cherries came to America on board the Mayflower, but major cultivation didn't really get going until the Spanish missions on the West Coast started plantings in the mid-19th century. Now there are around 600 varieties of sweet cherries scattered throughout the world.

The cherries coming into market ght now are the fast-developing Burlatts from California. They're not very good - too soft to the touch and too light on flavor. Within a week or so, the better-tasting California Bing cherries will arrive (oh, lordy), and then the Oregon Bings, and by the end of June the heavenly sweet Bings from Washington (hold me back).

The best cherry is firm and dark purple. Soft cherries are bland, red ones are tart. Make sure yours still have their stems, because stemless cherries decay quicker. They will keep for a couple days in the refrigerator; don't wash them until just before you eat them. One word of caution: there is some validity to the old warning not to drink water while eating cherries. The mixture of water and cherry kernels produces a chemical reaction that our bodies don't

particularly approve of.

Nectarines have also started and, contrary to most of our other new arrivals, with this fruit the first batch is better tasting than the second (though the varieties farther into the season will be even sweeter). Maybelles are here now and, though expensive, are of good quality. However, their season is quite short, and they're followed by the Arm King nectarine, which is mediocre at best (it even looks sick). You may suffer through a couple of weeks in early June, but by mid-month the pleasant-tasting May Grands will be starting up. Generally, nectarines are too hard and green at the store to eat at once, so you'll need to set them out for a day or so. Look for color - a large red spot (which was the side facing the sun) and a back side that is more yellow than green.

The peaches showing up at market are clings from northern Florida and southern Georgia. They are expensive now, and chances are they'll stay that way for a while. The January cold spell may have hurt the peach trees, especially the early bloomers; we'll be able to get a truer reading as the season progresses. The first crop of peaches aren't all that tasty, but they'll get better. Look for as much color as you can find - red is the kiss of the sun. Unless you pick your own, your peaches will arrive through the commercial market, waxed and defuzzed. Peaches don't grow slick and shiny - they are messed with so the consumer will have something "pretty" to buy. Wax does arrest deterioration, but it also retards the full ripening

Apricots (once called "eggs of the sun") were first cultivated in southwest Asia, as early as 2000 BC. Alexander the Great brought them to Greece around the fourth century BC, and later they became a favorite fruit of the Romans. Spanish missionaries planted trees in southern California around 1720. Apricot trees live from 50 to 100 years. but they are extremely sensitive to cold. Since they bloom early in the spring, the whole crop can easily be lost if there's a

Getting good-tasting apricots this far north is real tough. Because they ship poorly, they are picked green; but then they never seem to develop a decent flavor, especially for the money. Choose apricots that have a rich yellow or orange color and that are plump and firm but yield slightly to the touch. You'll have to move fast; they have a short three- or four-week season.

California strawberries are at their

peak - flavor, size, and price are favorable. The small New Jersey berries will be coming in soon, while the native strawberries will be ready for harvest by the third week in June. But the best tasting ones are those you pick yourself.

Carolina blueberries have started up, but the better-tasting New Jersey blues won't kick in until later in June. The first arrivals are also more expensive, so be cautious (you may feel like a dehydrated wanderer being held back from an oasis).

Melons! It must be summer. June is the big volume month for watermelons. The Florida crop looks good this year, and each week the price will go down. Right now Gray is the cheapest, but it's not particularly good. Striper is a good, steady, sweet type, as is the dark green All Sweet. Buy large melons; stay away

from the small, cheap ones. Crimson Sweet, also good, is a round, rugbyball-shaped melon; it too is better when large (around 20 pounds). For people who can't eat a whole watermelon and just want a slice, look for dark seeds (a predominance of white seeds indicates immaturity) and a pinkish center with a sparkle (if the center is dark red, the piece has probably been sitting out for a

Cantaloupes and honeydews are still coming out of Mexico and Texas, and with pretty fair flavor, but prices are fluctuating. By the end of June the California harvests will start to hit the market, and that should stabilize supply and price for a while.

Seedless grapes - for those who value convenience over taste - are moving in from California. The expensive Perlettes are here until the end of June, when the Thompsons will arrive; but prices won't drop much until the peak of the season, in August and September. Watch out for the dull green grape - it's not ripe, it was simply picked early to garner big bucks at the

There are hundreds of varieties of plums. The first crop, though, doesn't have much flavor. Watch out for the rosy to bright-red plum that has no blue in it - it's tasteless. Santa Rosa is the first decent plum, but it won't arrive until late in the month, so gorge yourself on cherries and melons and

Banana prices are dropping now that the arrival of summer fruit has broken the "fruit monopoly" of the big three multinationals. The dark-skinned Haas avocado has replaced the thin-skinned green Fuerte; it's a bumper year for avocados, so prices are down and quality is up.

Vegetables

The warm spring has really sparked the New England growing season, and harvests are ahead of schedule. Lettuce is looking especially strong. Romaine, Boston, red-leaf, and other leaf lettuces are moving in well. This is an especially good time for romaine - the first crop has particularly big heads, and since it is still cool we don't have to worry with bolting yet. In fact, romaine looks better

now than it will at any other time. Native spinach is coming in and will continue strong as long as the weather is cool; but when we get a good heat spell, say good-bye to the locals. We're also getting scallions and your basic greens parsley, turnip tops, mustard greens, and collards - from the neighboring farms. Asparagus, too. In addition, asparagus supplies from New Jersey are continuing, so prices and supplies are good. But later on in June we'll have to be selective, because as the season fades, asparagus becomes tough and stringy. The upturn of prices is a good indicator that the season is ending.

Yellow squash and zucchini, which are highly susceptible to weather changes, are coming in from the New Jersey farms, but toward the end of June local supplies will start to replace them. New Jersey is also sending up a good batch of peas; again, local supplies will be here soon.

Green beans are looking good as they begin their northward journey up the East Coast. Peppers, tomatoes, eggplant, and cucumbers are still down in Florida, but they look good and have an attractive price, and, most important, they taste good - even the tomatoes.

Sweet corn is coming in strong from Florida, and though it's not our terrific local varieties, it will certainly do until the natives hit market - it's got a reasonable flavor and is good and fresh. I like to throw the ears into the oven just as they are and bake them at about 350 degrees for 20 to 30 minutes. (You'll know it's time when the husks darken and the kitchen smells sort of musty). Basically, this is like steaming them, because the husk provides the insulation to hold the moisture in. And it's much better than stripping them down and boiling them. Yuk. All the nutrition gets boiled out.

In general, you should deal with the new arrivals of vegetables and summer fruit differently. The first batches of vegetables are usually the best ones, so grab them up quickly. Summer fruit, on the other hand, improves as the season wears on, so don't get over-eager - a little patience and you'll find bettertasting fruit at lower prices. Me? I get too excited - I'm out trying to find all the new delectables I can. And then I pretend they're just as good as I remembered.

(Thanks again to the hard-working people over at the New England Food Co-operative Organization for their helpful discussions.)



The Herald's Rose Walsh, left, with Mrs. Alfred Willmann, at the Guild of the Opera Company of Boston lunch



#### ho killed society writing?

Continued from page 1

chronicler of the mores of the American aristocracy in this century, wrote a best-seller called Who Killed Society? and then gave it all up to crusade for animal rights. (This did provide Amory with a characteristic quip, though. "I used to write about Mrs. Astor and her horse," he said. 'Now all I write about is the horse.")

The Globe used to have a society section; now it doesn't even have a society writer. Bill Fripp comes the closest. Throughout most of the '70s he wrote a column called "Medley," a mix of gossip and social news, but it was discontinued in 1978. Today Fripp covers parties occasionally as one of his many feature-writer duties. Alison Arnold, the long-time Herald society writer who wrote for the Globe in the '70s, has retired.

Over at the Herald, Rose Walsh (formerly of the Record and the old Boston Post) is still typing. But her thrice-weekly column of names and upcoming events is a holdover from another era. In covering who's up to what, the paper is clearly moving in the direction of Norma Nathan's widely read gossip column, "The Eye." This column, which appears four times a week, does include occasional tidbits about society types, but society represents only one element in Nathan's wide, wide world of "gossojournalism." When she does mention it, she zeroes in on the mishaps and the misalliances that the traditional society writer would have turned a blind eye to.

Over at the Quincy Patriot Ledger Miriam Tod is an old-school society columnist, but her column appears only once a week, down from five times a

week a few years ago.
"When I first started, we never mentioned anyone who wasn't in the Social Register, never mentioned anyone who didn't have a pedigree," says Alison Ar-nold, who covered social comings and goings for the Herald for 34 years, until 1972. "After the war that changed, and we used a much wider cross-section of people. The society pages were tremendous then."

Glance through the Herald and the Globe in the '50s and even the '60s and u will see society writing in its heyday. Both newspapers had their "women's pages" or "society pages," never "Living" or, heaven forbid, "Lifestyle." Both had their daily social columns - Arnold's 'Social Chatter" in the Republican, pre-Hearst Herald and Marjorie Sherman's 'Society" in the Globe. The columns were terribly polite, reverential even, and never said anything unkind. There was no snide stuff, no divorces or ex-wives showing up at parties. It was all Junior League teas, lectures, and benefits, and names, names, names.

Headlines in the Globe's June 1, 1958, society pages are typical: "July 8 Carnival To Aid Hecht House," "Kitchens Rival Gardens in Cohasset Tour." There were weddings on the daily pages; if the families were socially prominent enough, they rated coverage by the society editors

themselves. Sunday society sections, especially in May and June, were filled with engagement and wedding announcements, with headlines like "Post-Deb To Wed" and an emphasis on grandparents and private schools. Every June the debutante lists were published, and they sometimes took up two full pages. The *Herald* even had a Sunday subsection called "Women's Clubs." And all this free public relations for the rich and well-connected was graciously embellished by ads from shops like Peck & Peck and Best and Company.

But the late '60s things weren't much different, but you could sense the winds of change. True, even in 1967 Arnold was still filling space with tidbits like, "Birthday greetings to Susan Ames Williams, who is celebrating her 19th birthday today. She is the debutante daughter of Mr. and Mrs. Ben Williams of Jamaica True, the papers were still publishing lists of names of new Junior League members and debutantes; and on a Sunday in June weddings and engagements could fill up 14 pages.

But the Globe's Sherman was also covering such non-pedigreed events as the Channel 2 auction and a birthday party for Jimmy of Jimmy's Harborside restaurant. There was this item on the Globe society pages in June, 1968: "23 Negro girls will be debutantes this season, making their official bow at the annual Snowflake Ball, November 29, at the Sheraton Boston . . . All are collegeenrolled and have done volunteer work in

the community." And Sherman found a new angle when writing about the Old Colony Ball: "It was very quiet for a debutante party. The senseless violence and the bitter grief of the week had left its mark on the young faces." The event took place only a few days after the assassination of Robert F. Kennedy.

America was changing, and by the end of the '70s society pages were fading fast. Social columns were given less space or discontinued altogether. Wedding and engagement announcements were cut down or cut out. No debutante lists were printed, and there was nary a mention of a debutante party when one took place. As the Patriot-Ledger's Tod explains it, When I first started in 1965, there were six society editors going to every single thing. Now there is Rose (Walsh) and myself, period. With the cutback in space, you just can't describe things they way you used to." And today, when a paper like the Globe (or the New York Times) covers a social event, there is a different tone - irreverent, ironic, sometimes even biting.

Who killed society writing? Or at least made it an endangered species?

A number of theories have been advanced, all with some degree of truth to them. Some blame the death of society itself. Society writing is on the wane, goes this hypothesis, because the only people left to write about are celebrities or would-be celebrities. If you don't make frequent appearances on TV, you simply don't exist. "There is just no such thing as society anymore," concedes Alison Arnold. "The Old Guard has died off, and the young ones just don't care." Norma Nathan concurs. "The old-blood society just isn't here anymore," she says. "You can't reserve yourself to writing about them because there isn't any market.'

Some blame it on crime and fear of crime. The old joke is that burglars used the Social Register as their guide. Today that is no longer very funny — socially prominent people are often reluctant to have their names in the paper anymore, and so society writers don't have very much to write about. People who used to let their favorite society columnist an-nounce that they would be spending the winter at their house in Barbados wouldn't dream of doing so now. They don't want an event announced in advance that indicates that they won't be at home. They don't want a private party mentioned, even after the fact, because it might reveal where they live. And heresy of heresies, there has been no mention of the Boston cotillions in the newspapers in the last several years. "We're not even invited to debutante parties now," says Tod. "But every paper used to have debutante forms they sent out, and each girl would fill out all the information on her background. Those forms are almost antiques now." The reason? "Security," says Mrs. George P. Whitelaw, president of Margaret Howell Inc., which manages the Boston cotillions. "It is purely the

Some blame it on the downward-mobility chic of the Vietnam era. When the children of the upper classes joined the Weather Underground instead of the Junior League, something was changing. As Arnold puts it, "When the colleges were having all the trouble, the girls didn't want to be called debutantes. They liked to go to the parties but they didn't want it called a debut. The cotillion in Boston became very hush-hush because the girls didn't want it said they were coming out." Now debutante parties are coming back into fashion, but the hushhush atmosphere remains.

Some blame it on the economy and the cost of newsprint. Rose Walsh sees these as the major culprits. When newsprint became expensive (or, worse, scarce), wedding and engagement announcements, the backbone of the society pages, were the first to go. Although such announcements are returning (in Boston; at least), the more socially prominent types seem to have lost the habit. The people who have their announcements in today are not always the "upper crust."

But, above all, you have to blame it on American life, which has become increasingly less respectful of almost everything - including society and socialites.

For society writers of the traditional school, this means they have to become more democratic. If they insist on being pleasant and polite, they have to be pleasant and polite to a much wider audience. The names, names, names that fill the columns now must include Italian and Jewish names, too. "It isn't just this rigid, narrow business anymore," notes Tod.

And for the less traditional writers of the "hipper" dailies, this means society writing has to be more ironic and irreverent. The Globe made that transition around 1971-'72, when Marjorie Sherman retired and the "women's pages" were transformed into the "Living" pages. It was then that bill Fripp began "Medley." "Before that the society column had been pretty sacrosanct," says Fripp. "We wanted a more acerbic approach."

Today, when Fripp covers parties, he takes that acerbic approach and laces it with gossip. "I'm not interested in what Mrs. So and So is wearing," he says. "But if Mrs. So and So should trip or do something outrageous, I'm looking for something like that. That requires a lot more effort than writing who is there and what gowns they are wearing." A similar attitude prevails at the New York Times. "If all we were going to do is write who was there and what they were wearing, we wouldn't cover a party at all," says Enid Nemy, a feature writer who sometimes covers parties. That doesn't mean an approach that's gossipy or bitchy, says Nemy, but it often does mean one that's tongue-in-cheek.

This new approach makes the oldtimers a little skeptical though. "It is fashionable now to sort of sneer at it," says Arnold. "Writers just don't want to make it known they enjoyed them-

Just how much power does the society/party writer have? In the past the answer was simple — a lot. In many cities, society writers functioned as social arbiters, deciding to a large extent who was

in and who was out. There were limits to this distinction-making, of course. No mere society scribbler could disfranchise a Cabot or a Vanderbilt. But people further down the social pecking order were more vulnerable. New York society/gossip writer Maury Henry Biddle Paul (who wrote under the name of Cholly Knickerbocker), created his own 'Cafe Society" and determined who was to be included and who was not. In Who Killed Society?, Amory tells the story of Marion Devereux, society editor for the Cincinnati Enquirer, who ruled that city with an iron glove from 1910 to 1939. When one woman gave a party without informing the columnist, she reportedly received a middle-of-the-night phone call. "How dare you give a party without consulting me?" Devereux fumed. 'Don't you know I am the social arbiter of Cincinnati?" Later, when the woman's three daughters married, their weddings were ignored by the Enquirer.

In Boston, neither Marjorie Sherman or Allison Arnold could match Devereux. Society here was less fluid than in the wilds of Cincinnati, less susceptible to the dictates of one person. But by including or excluding someone from their columns, the two editors could flex their muscles. "When Mrs. Arnold covered something, people fell on their faces," recalls Tod, who ran charity balls and debutante parties on the South Shore before writing for the Ledger. "She had power, and Marjorie Sherman did, too. If they wanted to make someone they could. If they mentioned someone enough in their columns, the person would be asked on committees, invited to things."

What today's society writer primarily has to offer is publicity. For many organizations a mention in a column like Walsh's or Tod's is a real boon. And to have Bill Fripp and a Women's Wear Daily photographer at a party has its pluses, too. "There is no question but that it does give some prestige to an event like 'Sailaway,'" an ICA publicist told me.

If the power to "make or break" exists at all today, it belongs to the gossip columnist, not to the society writer. According to Martin Slobodkin, local partygoer and practitioner of the bon mot, a column like Walsh's "has no power whatsoever." He says the people who appear in her column are the ones who read it. Slobodkin doesn't think mention in Bill Fripp's party coverage means much either. "There are 300 to 400 people in Boston who go to everything — the ICA crowd, the Symphony crowd, the Museum of Fine Arts crowd. One sees the same faces all the time."

Slobodkin claims that power resides with Norma Nathan. What she does, though, is to create celebrity, not social prominence. And one of her choicest creations may have been the ubiquitous Slobodkin himself. "Norma has created me as man about town, bon vivant," he admits. "I hope I have more sides to me than that. But that is what she chooses to emphasize, and by dint of repetition that is what is in people's minds."

A good case can be made that columnists like Nathan are taking the place of the old society writer. The public is still as hungry as ever to read about other people's lives. The emergence of magazines like *People*, the proliferation of personality profiles in the daily press, and the success of "The Eye" all confirm this eagerness. But the gossip writer and the society writer contend rather violently

that their jobs are very different. Nathan, for example, refuses to see herself as the old-time society writer in democratic dress. "Writers who do parties may be an extension of the society writer, but I'm more biting, more trenchant," she claims. Tod emphasizes that "Norma Nathan goes to things not to report on the thing itself but to meet people and hear about items she can use. Whereas Rose Walsh and myself will go to report on the guests and the party itself. Those are two different things."

To the traditional society writer, the concept of sniping and telling tales is a clear violation of the rules, of course. "An editor once told me the easiest way to write is to be critical. I've never done that," Walsh maintains. Tod rejects the idea of writing unkind things about people. "They have no rebuff," she says.

So these writers refuse to bend to the times, hoping it all will come full circle again. "I have stuck to my pattern," says Walsh proudly. Tod puts her faith in Ronald and Nancy Reagan. "The emphasis now in Washington is on elegant entertainment, doing it the way it used to be done," she notes. "It's no more blackeyed peas in the backyard, and maybe that will filter down."

But there may be a middle way that eschews both gossip and reverence, that is entertaining and incisive at the same time. One writer who manages to achieve this is the *New York Times*' Enid Nemy. Nemy covers only 10 or 12 parties a year (the newspaper has other writers who spend time on the society circuit, too), but when she covers one, she absolutely crackles.

Take her recent article on the opening of the \$16.6 million, eight-story building of the Asia Society, that Rockefellerbacked Manhattan showplace of Asian art and culture. To celebrate, Asia House had a daylong celebration, and Nemy doesn't seem to have missed a beat. On one level, her writing is simply detailed society reportage — who was there, what they ate, what the decor was. But by choosing to go into great depth about the unveiling of a picture of John D. Rockefeller III, for example (and by listing the name of every Rockefeller in sight), Nemy zeroes in on the cultural power structure. Here is more:

The morning activities ended with a Balinese ceremonial dance, during which flowers, rice and money were tossed on the stage. The sight of the falling coins mesmerized George W. Ball, chairman of the society.

What might have happened if he had seen all the money brought in by the evening festivities, no one knows. The 1,450 cocktail and dinner tickets, at \$250 and \$500 each, were expected to swell the society's coffers by some \$350,000. And still more:

A colorful Korean shaman dedication ceremony, performed in the main lobby in front of a white cloth-covered table holding apples, cantaloupe, grapes, oranges, rice cake and chestnuts, followed the unveiling. The shaman, or performer of rituals, wearing bloused white pants, a red coat and a stiff black net hat, intoned blessings on the society, accompanied by two musicians with drumlike instruments.

There is careful and lively description here, there is irony, there is tongue-incheek. In the paragraphs about the chairman and the coins, Nemy is probably just having fun. But when it comes to her description of the shaman, is she doing something more? By describing the shaman and what he wore together with the table of fruit, is she making the observation that to the people assembled at Asia House, the shaman (and the oriental culture he represents) is just another decorative object or, at best, just something to be consumed along with the cantaloupe and the grapes? Is Nemy being subtly critical, or is her prose rich in detail simply because she is a good writer?

Nemy staunchly denies there is more than meets the eye. "I consider Asia House a very straightforward piece," she insists.

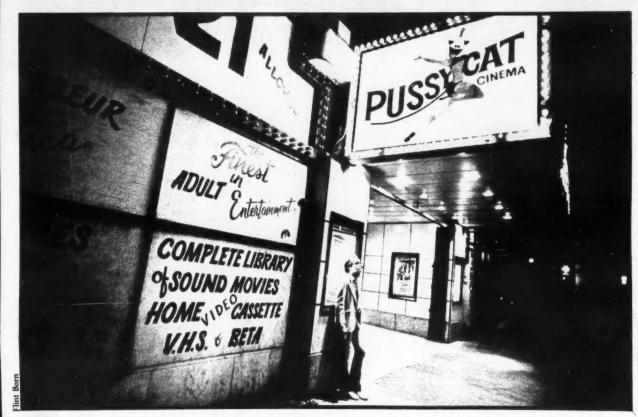
Straightforward or not, her writing may point to a future for society writing — never nasty, but always observant and awake. "I don't believe society writing is dying out, not at all," she says. "When I do a party story I get at least 50 times the reaction I do when I do a more serious story," she says. Maybe if more people wrote like Enid Nemy, there would be no obituaries for society writing.





Two dark moments in society writing: above, gosso-journalist shmoozes with bon vivant Martin Slobodkin; below, same bon vivant smooches with City Councilor Larry DiCara.

# Life/Sentences



Porn again

# An old debate, new feminist theory, and the same damned questions

by Anita Diamant

few weeks ago, I walked through the Combat Zone. It was noon. The streets were quiet. I kept my eyes on the sidewalk and concentrated on the words of a friend who was walking with me. Out of the corner of my eye, I saw a picture of a woman, naked except for the yellow stars pasted over her nipples. I looked away as fast as I could but it was too late. I walked faster.

We turned down a side street that took us from the Zone to Chinatown, where we were headed for lunch. In the shade, a knot of men were leaning on a car, smoking cigarettes, taking a break from work. I held my breath as we passed them, as they watched us. What did they see? Me or the woman on the marquee?

Over spring rolls and lo mein, I told my friend about the upcoming debate between Andrea Dworkin, the anti-pornography activist who had just published a book on the subject, and Harvard law professor Alan Dershowitz, the holy crusader of the First Ameadment. This is going to be a real show, I told my friend. I told her I tended to side with him and those convincing arguments about the specter of censorship, about book burning, about the suppression of ideas as unpopular as some of my own. And I said I distrusted the anti-sex bias of the anti-porn campaigners.

We walked back through the Zone. There is no other direct route. I lowered my eyes again. Again, I speeded up. As we approached the now-reassuring blank brick wall of Jordan Marsh, I realized that my shoulders were stooped, and that I had been chattering non-stop in order to drown out the silent assault of the marquee. In a combat zone, the survivors are victims too.

More than 300 persons overflowed a Radcliffe lecture hall expecting, as Andrea Dworkin put it, "an intellectual car crash." They stood around the room, sat in the aisles, and listened to a loud-speaker set up in the corridor for those who couldn't crowd into the room.

It was not really a debate. According to Barbara Haber, curator of books for the Schlesinger Library and the evening's moderator, the two parties had agreed to a format whereby Dworkin would make a presentation, Dershowitz would respond, and Dworkin would have the last word. Nor was it a debate in the sense of a confrontation between opposing ideologies or approaches. What the audience heard was a dramatic speech about male supremacy and then a series of outraged gasps about dangers to the First Amendment. Dworkin's challenge was cultural.

Dershowitz's reply was legal. They were not talking about the same things.

Dworkin was clearly nervous. Her voice was breathy and it wavered as she stood at the podium to make a complicated, obviously well thought-out speech about the nature and context of pornography. It was not a pretty speech. We live in a system of power that is male supremacist. This means that society is organized on the assumption that men are superior to women and that women are inferior to men." According to Dworkin, male supremacy is justified by theological and biological arguments both of which advance the tenet that "women exist to be sexually used by men, to reproduce, to keep the cave clean and to obey . . . . In both systems, man is at the top, where he belongs; woman is under him, literally and figuratively, where she

At that point, one man got up, shaking his head, and left. The rest of the audience — and a fair number of men was present — stayed to hear her out. "In this system of male power," said Dworkin, "rape is the paradigmatic sexual act." Rape constitutes the theft of female sexuality, and prostitution represents its sale. "Because the sexuality of women has been stolen, this sexuality itself, it—as distinguished from an individual woman as a sentient being — it can be sold. It can be represented pictorially and sold."

Pornography, she said, is a reflection of a culture that is viciously male supremacist, one in which rape and prostitution are not only well established but systematically practiced and ideologically endorsed. Dworkin said, "Feminists are often asked whether pornography causes rape .... Rape and prostitution generates pornography; and pornography depends for its continued existence on the rape and prostitution of women."

According to Dworkin, the word pornography's etymology ("the graphic depiction of whores - specifically the lower class of whore, which in ancient Greece was the brothel slut, available to all male citizens") exposes its cultural purpose. "It justifies and perpetuates the rape and prostitution from which it springs," she said. "This is its function, which makes it incompatible with any notion of freedom, unless one sees freedom as the right of men to rape and prostitute women." And, she went on to say, the message inherent in pornography is 'that the stealing and buying and selling of women are not acts of force or abuse because women (portrayed as broihel sluts) want to be raped and prostituted because that is the nature of women and the nature of female sexuality."

Dworkin scorned the notion of a "humanism" that has failed to make a distinction between the pornography of the past, which was entirely dependent on words and graphic rendering, and current pornography, which uses real live women. "Where is the visceral recognition, the humanist recognition that it is impossible and inconceivable to tolerate it — let alone to sanction or to apologize for the tying and hanging and chaining and bruising and beating of women? I am saying what no one should have to say, which is simply that one does not do to human beings what is done to women in pornography." She ended with a challenge: "Now I ask you: what are we going to do?"

She sat down, mopping her brow. The audience was predictably enthusiastic, constituted as it was largely of women ready not only to agree with Dworkin as a thinker and theorist but also to embrace her as a sister.

Into this admittedly charged and hostile atmosphere walked Alan Dershowitz, who, from the first moment, alienated a crowd that was suspicious but also prepared to listen. He decided not to stand at the podium to make his remarks. In fact, it appeared that he had not prepared a formal reply at all. Instead, he ad-libbed, taking a few pot shots at Dworkin's book, Pornography: Men Possessing Women (a review of Dworkin's book appears in this week's Arts section), by quoting some strongly worded sections out of context and by calling the book "sexist" because of her use of the word "boys" to describe men.

He asked the people in the audience whether, after hearing Dworkin's speech, they believed pornography should be banned. And he claimed that he, as a defender of the First Amendment, was paying Dworkin the highest compliment possible by calling her book "truly dangerous," adding that "Andrea Dworkin is a truly dangerous person." Then he congratulated himself for defending even so dangerous a person's right to free speech.

Dershowitz did cite the argument that has effectively persuaded many feminists over the past decade: that pornography is an issue better left alone because, as he put it, "The people who will define pornography (to censor it) will use that definition of pornography against Andrea Dworkin and you and me." He claimed her book would be banned in 180 countries around the world today. "You can't have it both ways," he warned. "You want Dworkin, you've got to take pornography."

But then he committed his most grievous error. Dershowitz, the man who says he is "proud to have represented some pornographers, also Nazis, Communists, and others I despise," held up examples of anti-Semitic propaganda and said, "You should understand all the vicious stuff out there and where pornography ranks ... for every group, Jews, Chicanos, blacks, there is pornography." The implication that the brutalization of women is somehow less offensive than the brutalization of Jews or blacks or others - epitomized Dershowitz's failure to confront seriously the issues Dworkin raised. His hammering away on the theme of Western superiority (it's so much better for women here compared to countries where pornography is censored) was an affront to women who were keenly sensitive to the outrages committed against them daily, not only in pornography, but in the street, the family, and the workplace.

The women in the audience became increasingly angry. The heckling, at times, overwhelmed Dershowitz, whose response to the interruptions was to smile like a martyr overwhelmingly committed to freedom of expression.

To Dworkin's exposition of the degradation of women in pornography and its reflection of cultural misogyny, Dershowitz essentially waved the flag. He used phrases like "the marketplace of free ideas," and "the cherished right of free speech." He sounded the theme that "things are getting better for women all the time." Dworkin retorted that the legal system was "part of the system of cruelty" against women. "If you think this ethical system will defend the rights of women, that's just hallucinatory."

Dershowitz pleaded for unity. He called himself a feminist. He said that in the next forum, "we should all be on the same side." Dworkin said, "You are not on our side." It was a classic confrontation between radical and liberal. Dworkin's activist critique of the cultural underpinnings of the legal system in some ways pre-empts a First-Amendment defense. Still, there is a need for practical strategies that take the current legal system into account as necessary and vital - a need that many members of the audience were more than willing to acknowledge. But Dershowitz flamboyant golden boy of the First Amendment, he who identified himself as a feminist, as a critic of the system, as part of what he claims is only "one per-cent" of dissent — could not take Dworkin's challenge to consciousness as anything but an attack on his turf.

During an interview the day after the debate, Dworkin talked about her goal in writing Pornography. "I wanted to and I hoped I did create a time bomb and plant it in the innards of the system with parts of it going off at different times, creating some breach in the male supremacist system, creating the chance to give women a creative approach to freedom."

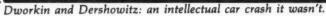
creative approach to freedom."

Even if their bombs are made of words and ideas, agents provocateurs are rarely popular people. Dworkin's book — far more than her presence or her Radcliffe speech — elicits defensiveness, and not only from men. Her attempt to expose the depth and breadth of male power by defining the meaning of pornography is an impressive artifact of anger that is frightening both in form and content.

It is written in a scream and moves at a fevered pace. It hammers away in repetitive, almost hypnotic prose at the organization of life under which "male sexuality is the unifying thematic and behavioral reality of male sexuality," and under which women exist as men's prey. It tells us that the fear women individually experience on a daily basis is part of a coherent system that terrorizes this system. This is a difficult insight to accept - especially if you're used to thinking of yourself as a self-conscious, non- or anti-sexist man, or as a self-controlled, successful heterosexual woman. Perhaps in some ways our resistance to her ideas is a measure of their power to reveal an unpopular truth.

Still, it is a theoretical book, an abstract book. And the strength of a theoretical approach is also its weakness. Dworkin's distance allows her to challenge assumptions — for instance the belief that the women who pose for *Playboy* are expressing themselves or an authentic, uncoerced form of female sexuality. But her detachment also does violence to experience by flattening it into a behaviorist diagram.





Dworkin's book boils down all female experience to one ugly image taken from an issue of Hustler magazine, which she describes in brilliant detail. In it, a woman is tied, spread-eagle, on the hood of a car. Two men carrying rifles have just "bagged" this "trophy." The picture is captioned, "Beaver Hunters." "This photograph elaborates the physical power of men over women," writes Dworkin. "Terror is finally the content of the photograph, and it is also its effect on the female observer."

It is a powerful image, one that blows a hole in the wall of choices that individual women and men build between themselves and the world of sexual violence that they cannot escape. Even in resisting our culture, we are, inevitably, part of

Still, we want to ask of the image "How am I like the woman on the hood of the car and how did I get trapped?"
"How am I the man with rifle and who gave it to me?" Even more important, in terms of individual change, "How do I resist becoming part of that image? What are the alternatives?"

Dworkin is not primarily concerned with why so many men are attracted to a disorted and violent picture of human sexuality at the expense of women's lives (though she does hint at it in a brief discussion of the process by which boys are turned into men in this culture). Nor is she interested in exploring the complex psychological and social mechanisms by which women defend themselves against a system of images and actions that conspires to make them into trophies. Says Dworkin, "I don't make the popular disthe distinction between tinctions ... Playboy and other magazines, or of women who are moderately successful in their lives . . . I make the important dis-

But there are other important distinctions to be made, and in another new book, Pornography and Silence: Culture's Revenge Against Nature, Susan Griffin attempts to explain how and why in our sexual arrangements women have become trophies and men have become

The two books share a great deal of common ground. Griffin takes for

granted the system of male supremacy that Dworkin takes great pains to expound; and she goes on to build a theory of social psychology based on that very unpopular assumption.

Griffin's book is a much more pleasant reading experience, both in form and content. Her prose style is as evocative as Dworkin's is confrontive. Griffin uses the language of poetry, mythology, and psychoanalysis to expose the human costs of pornography — the price it exacts from men as well as women, in what she calls its "choice to forget eros."

Where Dworkin lumps together behaviors and images and asks the reader to buy her insights wholesale - for instance, "The Western preoccupation with high-heeled shoes is no less ominous (than bound feet)" — she makes it easy for us, distinction-makers and ethical relativists that we are, to dismiss her theories altogether. But Griffin manages to explain the fundamental similarity between mass-market centerfolds - which are now considered soft-core enough for distribution in many supermarkets - and a novel like The Skin Flick Rapist, which

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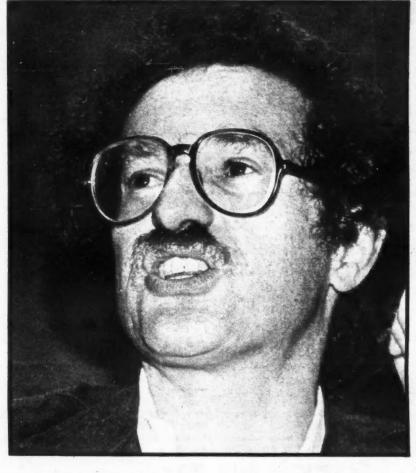
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graphically depicts scene after scene of torture and abuse. Both are simply expressions, she says, of a pornographic mind in a pornographic culture.

'At the very core of the pornographic mise-en-scene is the concept of woman as object. A woman's body forms the center of a magazine," she writes. "Her hands pull apart the lips of her vagina, the same way a man might pull up the lips of a horse at an auction, so that the teeth may be counted. She shows her goods

At each turn of her body, at each face or curvature exposed, we see nothing. For there is no person there. No character, no woman recognizable as someone we might know. For the pornographic camera performs a miracle in reverse. Looking on a living being, a person with a soul, it produces an image of a thing . . . . In pornography, even when a real woman poses for the camera, she does not pose as herself. Rather she performs. She plays the part of an object . . . This objectification of a whole being into a thing is the central metaphor of the form."

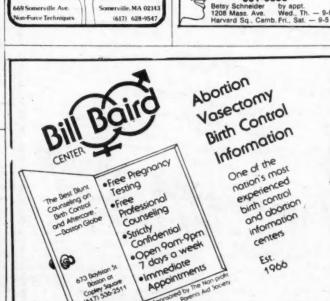
The current feminist argument that Continued on page 12







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# The fat & the lean El-Azar

Hummus a few bars

1755 Massachusetts Avenue, Cambridge; 492-7448; open Monday, Tuesday, and Thursday through Saturday for lunch from noon to 2 p.m., open Monday through Saturday for dinner from 6 to 10 p.m.; no credit cards, no liquor license; the restau-

by Michael Gee

he power of suggestion is very strong when applied to the con-genitally weak-willed. Two weeks of seeing and hearing the word "Leb-anon" and lo and behold I found myself entering a restaurant promising "homestyle Lebanese cooking." No, it didn't come in a mess kit. El-Azar is a small, comfortable place that offers large, comfortable meals.

Before it became a battlefield, Lebanon was the commercial crossroads of the Near East. Accordingly, the dishes at El-Azar are all served in Lebanon, even if they originated in Turkey, Syria, or other Near Eastern countries. And frankly, what difference does authenticity make if something tastes good?

The interior of El-Azar is plain, not to say drab, and something on the darkish side. But you will remember the sign, a huge wooden thing that dominates its cousins on the block. In fact, it dominates the small storefront it's hung on.

First courses come in two sizes, large and amazingly large. A "small" order of hummus (\$1.75) fed three people quite nicely. Unfortunately, the paste tasted only of lemon and was dry, lacking the oil needed to blend it properly. Baba ghanoosh (\$2.75), on the other hand, was delicious, the dark flavor of roasted eggplant staging a friendly rivalry with the garlic. This "large" order, though greatly esteemed by all present, was still left half-finished. It is too big for anything

less than a party of six.

Some bad news: the pita bread given you to scoop up these delicacies and any sauces later on is pretty awful.

Lentil soup (\$1.50) was excellent, dark and peppery. I recommend it as a first course to those who might want to pace themselves clean through dessert.

Chicken alba (\$8.95) is not a dish I've ever seen at other Near Eastern restaurants: breaded and sauteed chicken served with mushrooms, onions, and olives and topped with cheese. It is, if not Lebanese per se, a very good dish. The chicken is crisp but tender, and the vegetables and cheese keep the flavors in sight of the Mediterranean. A word of warning: chicken alba doesn't look like much food, but the cheese helps make it mighty

filling.
Shiek al mishi (\$4.75) is eggplant stuffed with ground lamb, tomato, and pine nuts. The dominant spice is cinnamon, which is a splendid accompaniment to any meat. Once again, the kitchen at El-Azar showed good judgment

with eggplant, which was thoroughly done, yet still edible without a spoon. This was the best of all the dishes we

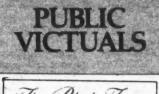
String beans with lamb (\$5.50) is found in Near Eastern restaurants all over town, and almost anywhere it is done better than at El-Azar. The beans were that dread olive-drab color that comes from death by drowning, the tomato sauce was pure acid, and the chunks of lamb functioned mostly as innocent bystanders. A must to avoid

Baklava (\$1.25) is baklava, you either

like it or you don't. The American coffee is good, the strong Lebanese coffee much better. Service is provided by one competent young woman given far too much to do. Wine glasses and a corkscrew are provided, though many would probably prefer beer with this food.

All in all, El-Azar is a pleasant neighborhood joint that can give you a nice meal, especially if you like eggplant. The most exotic elements about it are the name and that wooden sign. One thing's for sure, if you don't leave full, you weren't hungry to begin with.





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# Thought for food Good chemistry between us

Ellen Swallow Richards's nutritional trailblazing

7 hen almost 400 women receive their degrees from the Massa-chusetts Institute of Technology on June 1, they should give a nod of gratitude to Ellen Swallow Richards, MIT's first woman graduate and one who paved the way for many projects and ideas that seem new even today.

Ellen Richards was the first woman to receive a bachelor of science degree in this country. She has been called the first ecologist, the first nutritionist, and the founder of domestic sciences (now known as home economics). "I wish I were triplets," she told her biographer, Caroline Hunt, who mused that instead

she had tripled her energy.

Richards's fascination with the chemistry of food began early, in her father's grocery store. In those days (mid-19th century) there were two products with which to leaven biscuits: saleratus and baking soda. Although the women who traded at her father's shop would argue about which product made the better biscut, Richards always gave a customer whichever one she hadn't asked for, and would amuse herself as she lis-

tened to the rave comments later.
As a child, Ellen Richards had many interests, and her success in dividing her attentions among different areas established a pattern. She grew up on a farm in Dunstable, Massachusetts, a small town near the New Hampshire border. She was frail, and a doctor advised the family to let her do farm chores to build up her strength. Because her mother was sickly, Richards did the household tasks as well. Many years later, in a speech at Vassar, she declared that women in the home had not kept pace with industry and technology: "The people I see (in the home) know nothing of botany and chemistry, and the people who know botany and chemistry do not tend the home."

Richards went to Westford Academy in Westford, Massachusetts, and helped her father, a former schoolteacher, in his grocery store. Both parents depended on her; still, when she heard that Vassar College was opening, in 1865, she spent the next several years studying for the entrance exams. After being accepted she spent two years there, taking all but one of the science courses.

When Ellen Richards wrote to the president of MIT seeking to enter as a student, she did not know that the Institute had never admitted a woman. Although the president knew one of her professors from Vassar and was familiar with her work, her admission to MIT would have created a stir. So he accepted her but waived the tuition. Richards thought she was receiving a scholarship because she genuinely needed one; actually, her status as a "special student" enabled the president to slip her into the institute without



Ellen Swallow Richards

registering her. Years later, when she found this out, she said that had she understood the arrangement she would

surely have rejected it.

Richards's work at MIT, where she spent the rest of her life, began with the chemical analysis of water, a project to which she returned many times during her career. Massachusetts was one of the first states to study chlorine content in drinking water (a study that was supervised by her professor, William R. Nichols), and that research eventually became the basis for water evaluation all over the world. Richards felt so strongly about alerting people to the condition of their water that she gave her own friends analyses of their water supply as house

and wedding gifts.

She set up the Women's Laboratory at MIT, and each year she donated to it \$1000 of her own earnings. Here women did scientific research until, 12 years after Richards received her BS degree, MIT finally accepted them as regular stu-

With that decision came Richards's own acceptance as an MIT instructor; she was never promoted, however, and was never awarded her doctorate in chemistry (MIT did not grant advanced degrees

During her first years at MIT, she met and married Robert Richards, a profes-sor of mining engineering and the head of the Metallurgical Laboratory. (After the wedding, they honeymooned with his mining engineering class in Nova Scotia.) At her death, he commented sadly that had she received her PhD in chemistry from MIT it would have been the institute's first, and that the school obviously wanted to keep a woman from

attaining that honor.

The Richardses lived in Jamaica Plain, and their house became an experiment station for Ellen's ideas on improving the home and environment. "The environ-ment that people live in," she said, "is the environment that they learn to live in, respond to, and perpetuate." Although they were living at the end of the 19th century, their diet sounds modern: only small amounts of meat, a lot of fruit and vegetables, homemade breads, and few desserts. Ellen designed their water-heating system (she never took out a patent on it because applied scientists could not patent their work in those days) and tested all the gadgets, utensils, and home furnishings that came her way. They called the Jamaica Plain house, which was

always filled with company and stu-dents, the "Center for Right Living." They had the first telephone, electricity, and gas in the neighborhood. In addition, Ellen took out the windows and had them remade so they would open from the top and the bottom, having dis-covered that polluted air enters a room from the bottom and usually rises to the top. Windows that also opened at the top, she found, moved stale air out.

Richards's fascination with the home sciences was not dampened by a comment made to her by the superintendent of Boston schools. He had come to her lab to watch her work, and before he left, he turned and asked her, "What good do you expect this to do you in the kitchen?" Actually, she already knew that drinking water transmitted typhoid fever, that rotting meat was sold to the poor, that the air was polluted, and that women at home did not understand the nutritive

Her work with food began when she set up New England Diet Kitchen, a place where the poor could come and purchase inexpensive meals. Richards was in charge of the menu, and she made sure the food - which included oatmeal mush, Indian pudding, oatcakes, pea soup, beef broth, boiled hominy, fish chowder, rice pudding, and stews - was nutritious. The program, unfortunately, had to stop because it appealed widely to people who didn't need it and because the people who did need it resented being told what they

She then took her knowledge of quantity cooking to the Boston Public Schools, where she redid the schoollunch program. Previously the school janitors had been in charge of the children's meals, and the offerings, mostly sweets, were appalling. Her program was not well received at first, but as in all of Richards's projects, she had a team of dedicated workers, and she herself was persistent.

Meanwhile, Richards lectured everywhere on the importance of learning more about the domestic sciences. What began as a crusade for "home ecology" (the root "eco" means "home") turned into a flourishing home-economics movement that still thrives today. "Technological advances," she told her audiences, "are rendered almost useless by the ignorance of those into whose hands they are put. Her idea was to educate women at home to show them that their physical environment was closely connected to their social environment.

She wrote about the chemistry of cooking and cleaning, about the adulteration of food, about the nutritive value of food in the diet. She did a series of pamphlets called The Cost of Living, The Cost of Food, The Cost of Shelter, and The Cost of Cleanliness. She wrote about air, water, and environmental education. What she observed at the turn of the century was that "animals must obey environmental law, but humans, who are generally adaptable, choose to ignore it. Mankind," she continued, "could consume his environment.'

It's been 70 years since Ellen Richards's death, and many more people have continued her work. Her ideas about the home and the environment and the food we eat are very much alive today.



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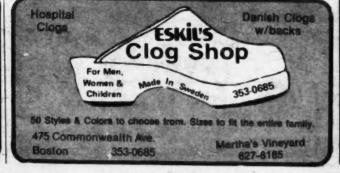
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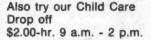


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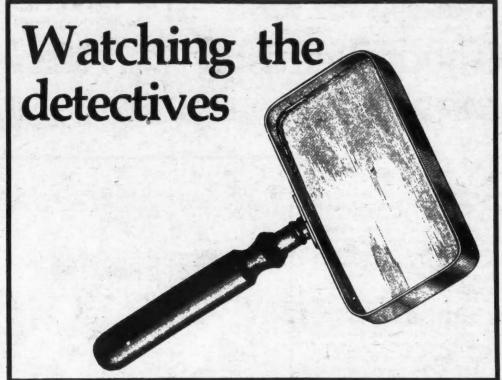
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# The dos and don'ts of stalking gumshoes

by Paul Bradley

henever people at parties ask me what I do for a living, I tell them I'm in internal secursaid Robert N. Simmons, president of Simmons Detective Agency, Boston's oldest familyrun agency. "They smile and say 'Oh, really?' and that's it. If I say I'm a private detective, they start asking questions like, 'Do you peek through keyholes? Can you get a girl an abortion?' I don't need that crap.

Thanks to all the detective novels, movies, and TV series, many people really believe all "that crap": a detective - always a man - carries a gun, wears wide-lapel suits, has a sharp mouth, and does business from a sleazy office with a sexy secretary who wears lots of scarlet lipstick usually a woman. And though others realize that this image is pure fiction, they don't really know what a detective does or how he acts. As a result, when they need one, they don't know how to hook up with him. They also don't want to ask for advice - after all, if you have a problem that warrants your seeing a detective, chances are you won't want to broadcast it. ("Excuse me, but I've got this mobster who's been hassling me You might think detectives

have been around long enough to have straightened out their image problems. "They've been working since Ug was in the cave and wanted to know what was going on over the next hill," said Vance Morris Jr., vice-president of the World Association of Detectives. "As we know them, private detectives started with Allan Pinkerton in the 1850s. He later headed the secret service in the Lincoln administration." After Pinkerton there was William J. Burns, who in 1909 opened the William J. Burns International Detective Agency in New York City. He later became director of the Bureau of Investigation, now the FBI. These men made detective synonymous with unionbusting by frequently siding with management in labor disputes, and using an army of "Pinkertons" to crush the efforts of striking workers. But Hollywood, with its army headed by generals Bogart and Bacall, made detective synonymous with fast-talking, gun-toting Sam Spade and Philip Marlowe. Then television came along with its slew of fastpaced, violent detective shows, and that image was set in cement.

In fact, "there are no Joe Mannixes in the business," said Steven D. Rosenberg, president of International Service Consultants, which besides doing inves-

tigative work has provided security for rock groups like Led Zeppelin and the BeeGees. Rosenberg has degrees in electrical engineering and management from MIT. He said that most of the investigators he works with are former law-enforcement officials, and that many of them have technical backgrounds, which are needed to handle the equipment used to debug offices and check

for wiretaps.

Rosenberg, sporting a dress shirt and tie but no gun, sat in his Harbor Towers office and offered some tips on how to investigate an investigator before hiring one. "Don't go to the cops and ask, 'Who do you recommend?' because they're not allowed to recommend anybody. If you have a name, chances are they will tell you if the guy is a shady character. At the very least they'll say, 'We've had no complaints about the guy,' if that's the case." You can also check the licensing division of the Massachusetts Department of Public Safety, which will tell you whether the investigator has ever been brought up before the division on charges and whether his license renewal has ever been refused. (Licenses are renewed annually in Massachusetts for \$400; the initial fee is \$750 plus a \$5000 bond. All prospective licensees must have three years of documented investigative experience

and no felony record.) Rosenberg doesn't highly recommend the yellow pages as a source for finding a detective: Sure you should use the phone book if your only other choice is asking your garbageman." Simmons wouldn't even use it then: "The worst approach is to go through the phone directory. The biggest ads will catch your eye, and they aren't necessarily the most reliable. Instead, you should consult a lawyer; if you have a problem that requires a detective, you'll probably need a lawyer anyway. I always ask for a reference, and I check it out. I won't take a client who can't supply a reference." If you don't have a lawyer - and finding a reputable lawyer is another story then Simmons suggested you "ask your priest, your rabbi, your shrink, the Better Business Bureau, a cop - somebody you can trust, but don't use the phone

Once you've settled on an investigator and made the appointment, you've got to go in and face the person — most likely a man. ("Don't ask me why," Simmons said, "because women make excellent detectives.") It's the interview that makes people nervous,

since they simply do not know what to expect. At first glance Simmons's Tremont Street office looks as if it would house any kind of professional, from ac-countant to lawyer: the floor is carpeted, and there are the standard-issue executive desks, chairs, filing cabinets, and an IBM Selectric. A look at the bookshelves reveals Boston telephone. directories dating back to 1963 and city directories for several Massachusetts localities. On the desk is a Mickey Mouse telephone. ("One client asked me if I had the phone because I thought my clients had Mickey Mouse problems, and the guy was serious, really angry. I told him it was a gift from my wife and what was I supposed to do - throw it out the window?")

Simmons is in his mid-40s. "Let's just say I've been in the business 20 years and I didn't start when I was 14." His father, Martin, founded the agency in 1935 and died in 1964. As Simmons talked about the agency's history, he rose to get a file folder, revealing in the pro-cess a gun strapped to his side. 'Usually we don't carry guns unless we're in for a rough time," he said, "and they're usually for show. I know people watch TV and assume we always carry guns, but it's not like Wyatt Earp

out there."

Simmons, who has written two unpublished detective novels, granted the media one area of the detective business that they portray accurately: the clients, who are usually shown jumping out of their skins. 'The people who come in here are desperate and usually have no one else to talk to," he said. "In five minutes they'll spill their guts and tell me the most intimate details of their

Which brings us to etiquette how to act once you're in the office. Calling the detective a "dick" is as bad as calling your therapist a "shrink," if not worse. In some states, California, for example, the title "detective" is illegal except for those in the police department; private vestigator" is proper for a private eye. For his advertising in periodicals like Massachusetts Lawyers Weekly, Simmons has started to use "security consultant," which is in vogue. "To the public I use 'detective,' to the police I use 'investigator,' and to my colleagues I use 'asshole,' " he

Plan on spending at least a half-hour with the detective. Give him a synopsis of your problem, but stay away from the mundane and the nitty-gritty - one's At \$25 an hour, hiring a detective is no minor expense. Fortunately, there are several perfectly legal methods of using public records to track someone down, according to Robert Simmons, who frequently will tell a client to save his money and do the legwork himself. Here are some of his pointers:

— Give it the old college try: if you know where the person went to college, a call to the alumni association can provide you with an address and an occupation. If the person graduated within the past year, he may have a forwarding address. For a dollar the post office serving the area of the person's former address will supply you with a new address.

— Long, long ago: if you know the person lived in Boston —

- Long, long ago: if you with a new address.

- Long, long ago: if you know the person lived in Boston — say, 15 years ago — a trip to the Kirstein Business Branch of the Boston Public Library will help. The library has city directories going back for decades; these directories are printed for the major cities in the US and have listings of the residents by name, address and above numbers in numbers and above a supplier of the second above and above a purple of the second above and above a purple of the second above and above above and above above and above and above above and above above and above above and above above above above and above above above and above above above and above ab dress, and phone numbers in numerical order. By getting an exact address for someone, you can find who his neighbors were and call them. If they have moved since then, you can track them down by calling their neighbors. The directory also lists occupations and where the residents work; you can call their businesses to get some information. nesses to get some information.

- "Don't say why you're looking for someone when you talk to people. Just say 'he's a friend of mine' and let it go at that. If you give some lengthy story, people get suspicious, and it can be checked. Be direct. Just say 'I'm trying to find so-and-so.'"

— The Superintendent of Documents sells booklets on how to

obtain birth, death, and divorce records from each state; this information can supply you with maiden names, present and for-mer addresses, and where someone was buried — important if you're trying to locate missing heirs. Frequently cemeteries keep complete records of family members and can tell you who is pay-

ing the bills on the upkeep of the plot.

— Town and city halls have a wealth of information that can help you trace a person. The assessor's office, for example, can identify the former or current owner of any property. If your subject sold his house, the new owners may know where he went. The town clerk will have street lists of everyone in town; the voting department may have voter-information cards for its

"You must be specific when dealing with town halls. For example, if you ask the voting clerk for voting information, you'll be referred to the voting lists. But if you ask him whether there is a card file on each resident, he'll give you that if there is one. If you're writing to a town hall, make it easy for someone to answer your letter. Enclose a self-addressed, stamped envelope and all them simply to write the information was upon to a the bottom. tell them simply to write the information you want on the bottom of your letter. Having to type a letter is a day's work for some of these people. And if you call a town hall, say you're calling long distance. It's strange, but the people who pay the taxes don't seem to get the service; they'll just tell you to come down and look up the information yourself. But if you say you're calling from 2000 miles away, where it doesn't matter whether they help you, they usually will."

—If you know your subject has been in court, you can go to the court involved and look up the case. In some states — Massa-chusetts, for example — you are forbidden to fish through criminal cases, though civil cases - such as divorce proceedings, which usually contain a lot of personal information — are open records. You can check parking tickets, get a registration number, and trace the car with the registry's help. If the person owned a business, you can check the business certificate, which will show a name and address.

Finally, if you are trying to trace your family tree, the Mormon church maintains a genealogical-department library in Salt Lake City. It will send you information on beginning research and strategies to follow on discovering your roots, be they Mormon or otherwise.

The information is all out there. You just have to know how to find it, how to deal with the keepers of it, and how to use it. -P.B.

neuroses and sexual kinks, for example - unless they're essential to the case. Don't do all the talking - ask the detective for advice: what you can do to remedy the problem, what he plans to do, and how long it will take. Remember that communications between client and detective are not privileged, like those between client and attorney; a detective can be ordered to testify in court, though he is not otherwise obli-

gated to give out information.

After the problem has been presented and various strategies have been discussed, it's time to talk money. Detectives rates vary depending on the danger and difficulty of the job. The going mininum in Boston is about hour, plus 25 cents a mile and other expenses. "I'd be very careful if somebody told me he'd work for 12 dollars an hour," said Rosenberg. "Either he's charging too little, which tells me he's not too smart, or he's cheating me on the hours he's putting in on the case." When negotiating the fee, you should find out how much work is necessary and get an evaluation of what you will receive for your time and money. The retainer should match the estimate of how much the initial work will cost.

'If you don't feel confident about the guy at the end of the session, then forget it and get out of there," Rosenberg said. "You don't know if the detective is cheating you on the bill, so it's important to trust him; you must have confidence in his abilities and in his integrity."

The same goes for the detective, too. "If someone calls me and says he suspects the government is tapping his phone, I won't take it," said Rosenberg. "I won't mess with the mob." Simmons said he won't kidnap people, which he is asked to do in custody battles over children. "If the parent has a court order, I'll locate the runaway ex-spouse and kids, but the police have to take it from there," he said. "I'm also wary of the adopted children who want to find their real parents to murder them. One guy told me about this beautiful Smith & Wesson .38 he just bought and how he was going to do in his father when I found him. I sent back his retainer.

"You can always spot the nuts," he continued. "When you ask them why they want to locate someone, they get defensive. Why do you want to know?' Now legally I don't have to know why, but I say I have to, and then the real reasons come out, and they're usually violent ones. To say you get cynical about people in this business is an understatement. Paranoid is more like it." Mass. Ave., Cambridg W S 11-5; T-F 11-7 497-1516

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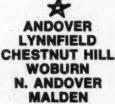
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# **Porno**

Continued from page 7

pornography itself is violence against women — not that it causes or reflects violence only pornographic vision with - is powerfully made by Griffin's connection between this objectification of women in pornography and the humilia-tion that is also the "essence of the sadomasochistic act." As Griffin writes, "To be made an object is in itself a humiliation Objectification of another is in itself a sadistic act, for to be made an object is to experience a pain of a loss of a part of the self: the soul." Humiliation by objectification is as apparent in cola ads on TV as it is in Deep Throat. It surrounds us to the point that

like, act like, be like. It is insidious violence. What we see does become part of us. Griffin tries to explain why it is that men and culture (which she defines as male culture) seek to, seem to need to humiliate women. She theorizes that men identify women with the material, natural world that defies human controls, and also with that part of

themselves which is material.

we no longer see it as an assault

on women's souls or selves. It's

part of the scenery which shows

us what we are supposed to look

mortal, and beyond the control of culture. According to this world view, women represent the mystery at the source of life and also the threat of death.

Western culture's historical tendency to divide reality into two columns, each one assigned a gender. On the masculine side is the life of the mind, "language, the capacity and desire to understand, to calculate, to create, the generation of ideas, imaginings, the desire to master, to craft, to know, the longing for meaning, also discipline, asceticism, God, the ego. On the feminine side is the life of the body, "grace, intuition, sensuality, carnality, softness, vulnerability, concrete knowledge, beauty, motion, passion," also childhood, the Devil, the id.

Man is identified with culture, which defines itself as being in an adversarial relationship to nature. This leaves men, who are, of course, emotional animals, divided against themselves. Griffin writes, "The pornographer, like the church father, hates and denies a part of himself . . . . He rejects knowledge of his own body .... But he cannot reject this knowledge entirely. It comes back to him through his own body; through desire. Just as he

pushes away a part of himself, he desires it. What he hates and fears, what he would loathe, he desires. He is in a terrible conflict with himself. And instead he comes to imagine that he struggles with a woman. Onto her body he projects his fear and his desire. So the female body, like the whore of Babylon in church iconography, simultaneously lures the pornographer and incites his rage."

Griffin is asking us to push the insight of the '70s - that sex roles are cultural divisions, not biologically or theologically determined categories - and take it one step further. What does it cost a man to deny his "feminine" side? What, specifically, does it do to his sexuality?

If women are Sex, if emotion like vulnerability, passion, and need - are called up only by woman and are somehow possessed by her, she becomes an object of fear. She threatens the 'masculine" coolness and control that are fundamentally op-posed to the erotic, which de-mands some kind of surrender, some kind of risk. "But now we are beginning to know why a woman's body is so hated and feared," Griffin writes. "And why this body must be humiliated. For a woman's body, by inspiring desire in a man, must recall him to his own body. When he wants a woman, his body and

his natural existence begin to take control of his mind. The pornographer protests that he is com-pelled by desire. That he cannot control himself. And this lack of control must recall to him all that is in nature and in his own nature that he has chosen to forget.

For nature can make him want. Nature can cause him to cry in loneliness, to feel a terrible hunger, or a thirst. Nature can even cause him to die.

That is why wherever in his fantasy he pictures the natural, and especially the natural in the body of a woman, he also imagines himself in control. When there is a horse, there is a The woman in the centerfold is looking out at her rider.

Pornography, says Griffin, rests on the cultural assumption that the body is evil. "Indeed, culture is basically a hypocritical and dishonest attempt to make a pragmatic peace among beings whose basic natures are rapacious and hateful . . . . it is the bias of our culture to find human instinct evil. In our civilization, humankind is described as 'fallen,' and flesh is described as the province of the devil."

Pornography, which has long claimed its end as the "liberation" of sexuality from the constraint of a prudish culture (the worst "prudes" being women), merely reflects the culture's distrust of the body. According to

Griffin, it is anti-erotic in its denial of feeling which, she says, resides in the body. Pornography is a lie about women, about sexuality, about the nature of

What is to be done?

Books of theory seem to beg for answers to the problems they dissect. They also elicit anger when simple answers are not forth-

coming.

Andrea Dworkin and Susan Griffin have opened a new phase of feminist, which is to say humanist, cultural criticism for the '80s. Their work is self-consciously indebted to others: Blake, Freud, Jung, Rilke, Beauvoir, Hannah Arendt, Adrienne Rich, Dorothy Dinnerstein, Tillie Olsen, and many others who have raised unanswerable questions.

As both women point out, rape and battering were not considered crimes of violence or social outrages until feminists redefined them as such. Pornography is in the process of being redefined by women who say they are its victims. Their redefinition will, in turn, demand a response not only from the producers of pornography but from its consumers and defenders, a category that includes all kinds of men. It poses a special challenge to men who align themselves with movements for liberation and human rights.

The terms of the debate over pornography are beginning to change. Dworkin says that a few years ago, it was difficult to find a room full of feminists who did not take a strict First Amendment position. That is no longer true. The old prudery vs. liberty split no longer seems valid. The discussion about erotica vs. pornography has begun to look like a shadow play. The Dworkin-Dershowitz debate exposes the emptiness of kneejerk defenses of the First Amendment that fail to acknowledge the impact of pornography. Even so, Dworkin says, "A case can be made that the only means for women to change the system is through the strongest possible First Amendment protections . . . But in order to make that plea with any integrity, you would have to understand that pornography is a form of violence against women. It's your responsibility (if you make that argu-ment) to find ways to protect the civil liberties of women. If you know the system doesn't do that, you can't just deplore the violence and defend the system.

Dworkin ends her book with a call to consciousness of the dangers posed by pornography and for resistance to its message. We will know that we are free when the pornography no longer exists. As long as it does exist, we must understand that we are the women in it; used by the same power, subject to the same valuation, as the vile whores who beg for more.'

The author of these words says that the cry of censorship is a red herring. "It's absurd for them to invoke censorship when we don't aspire to that and we don't have the power to censor." If not censorship, what then is to be done? "I am an ecumenical strategist," she says. "I think it's fine to do anything short of taking a human life, from the writing of a letter to picketing to sitting in at stores to boycotting super-markets that sell Playboy to spilling blood over sexual parapher-

nalia and waiting to be arrested." Susan Griffin also ends her book with a call for consciousness and resistance. She writes: "We begin to believe the world is soulless, and our belief makes this true. But she insists, "We have a choice," which affirms the belief that people have the ability and the responsibility to change the shape and content of culture. Nothing less than that is what is

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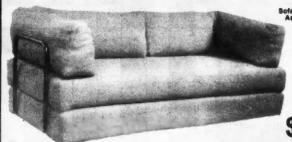
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# Crossword

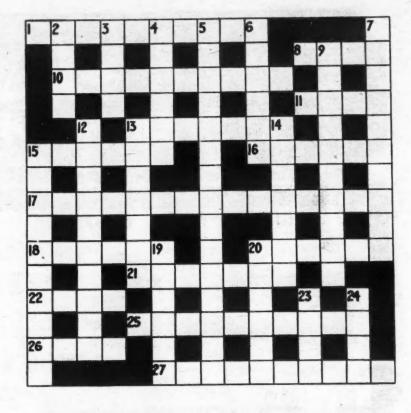
rom the London Sunday Times

### **ACROSS**

- 1 Deal blows as a meteorological phenomenon. (5,5)
- 8 The mountain provides nothing for an animal to go back to. (4)
- 10 Essays about a garment used in burlesques. (10)
- 11 Immovable but quickly moving. (4)
- 13 Churchmen in entering disreputable places. (7)
- 15 Morning examination for those without principles. (6)
- 16 The plant to tremble. (6)
- 17 Smoothing atonal variations in piano music. (9,6)
- 18 One fond of gravity is a maker of garments. (6)
- 20 On land there is wood and metal together. (6)
- 21 Most uninteresting, but a little more than a statesman. (7)
- 22 Lose water but enter-it if the river weren't there. (4)
- 25 Paper is not made into something sharp. (10)
- 26 Get rid of but in generous terms. (4)
- 27 Material for fool as well as prophet. (10)

### **DOWN**

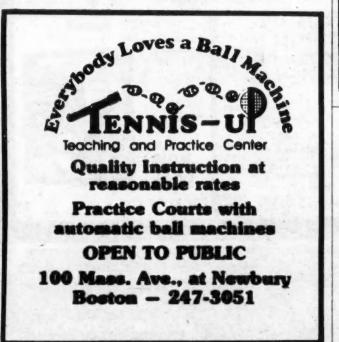
- 2 A mountain climbing round of duty. (4)
- 3 Portray something attractive. (4)
- 4 Creature which shows we are above wickedness. (6)
- 5 All night I get confused after not being here. (7,4,4)
- 6 Married after woman is produced for inspection. (6)
- 7 Top people make teacher run. (6,4)
- 9 The flower to linger after a cold spell. (10)
- 12 Commercial advantages when one gets cash without pool being disturbed. (10)
- 13 Exchanged caresses and still friendly if they lost their head. (7)
- 14 The singer is so helpless without one. (7)
- 15 Give old fellow weapons for great battle. (10)
- 19 Fuss when strange cat loses tail. (6)
- 20 River which gives a concession to the states. (6)
- 23 The record is between two numbers. (4)
- 24 Painful feature of last year's epidemic. (4)



### Last week's solution

1	U	°C	1	3F	E	R		A	Ν	5	B	A	C	H
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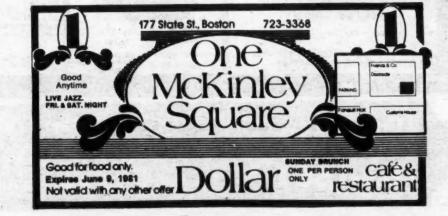
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Moon For The Misbegotten 2 ex-perienced male actors for Phil Hogan & Jim Tyrone. Call Jim, 626-5217 for appt.

Actors Equity Local Membership meeting Monday June 1, 1981 7:30pm at The Lyric Stage, 54 Charles Street, Boston, MA DON'T WALK

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For sale 1941 PACKARD 110 four door sedan \$800 -Call Alfred Ramage 4-8 weekdays 846-5955.

74 PINTO 67,000 mi orig owner delux int snows gd cond \$1000 negot 864-4716 1976 PLYMOUTH ARROW. Exc cond. 4 speed, \$2500. Call 776-6258 after 6:30 pm weekdays

'80 PONTIAC BONNEVILLE, loaded, V-8 265, 9,500 mi, 9mos old. Moving & must sell. \$7000 very firm Call 825-4476.

76 PONTIAC SUNBIRD, 50K, AM-FM stereo std, exc cond 4 cyl save gas. 354-3746.

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'76 CAPRI sporty and ex-onomical runs good interior and exterior good 4 speed 4 cyl \$2150 or best offer 773-9219.

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250 Benz New Rebuilt engine new trans brakes tires front end ga car am moving back engine trans guar. for new owner int is exc Shape car must be seen \$7000.00 9-9 tel 623-5337

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2 Saab V4s sedan & wagon + many exter parts very relial good mpgs price nego. Will sider trade 729-0491 Mike

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77 FORD MAVERICK FORD MAVERICK, 6 cyl,auto, , AM-FM radio, 30K, in great nd \$2600 or BO. Tony 265-

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1 BED \$300 PARK DR- Peterboro S

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BRIGHTON- \$185 circle this!

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If it's available, we have it listed.
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1216 Comm Ava Brighton 566-

LOWER COMM Back Bay Lower Comm Ave Studio \$425 clean quiet condo bidg Boston Common RE 267-

MARLBORO ST- Clean 3bd avail for June 1. Frpl, mod K&B, close to T & laundry. Pkng avail &675/mo. BACK BAY REALTY 262-1650. bldg Boston C 6191 262-7244

BOSTON APARTMENT 2bdrm, hrdwd firs, dishwr wdstve, mod bath, built-in cabs 5 min to Pru. Avail 6/1, \$550/ms w ht & util. Call Mike 262-1592. BOSTON REALTY ASSOCS. The Real Estate People. Mastercharge & Visa accepted. 1102 Comm. Ave, Boston. 277-5100.

NO LEASE!

NO LEASE!

BACK BAY, Park Dr - Lg sunny Studio, \$270, gd clinest space, toldrim \$350 heat inc. Laundry, res supt. Avail now. Boston Com— mon RE: 267-6191, 262-4588. BEACON HiLL Mod 2 bdrm apt kit lvrm bath exposed brick sundeck ht incl-\$500 227-4361 925-3704 Avail June 1.

**STUDIO \$315** BACK BAY, Mass Ave nr Beacon St. Sunny front Studio avail June 1, \$315. 1bd \$450. Boston Com-mon RE 267-6191, 262-7244.

BACK BAY NU area reno apts with exposed brick mod K&B studio \$250 1bd \$325 2bd \$495 266-1042.

BACK BAY- Beacon St river view

Delightful 1bd ige livingrm w frpl hdwd firs new bath \$475 BACK BAY REALTY 262-1650.

Linden Realty. Clean, well-managed apts. 783-1024.

BEACON HILL-Sunny Ig 2bdrm apt howd firs wat in kit. 367-6880.

BOSTON-Sublet/rent ig 4 bdrm apt. w fpl. Northeastern Univ. vic on Henenway St. Available Jult 1st. Call 247-0554 after 5

STUDENTS Look at this! Nr BU & BC ige stu 1,2,3+ avail now 767-2232

Linden Realty, Clean, well-managed apts, 783-1024

\$ BED \$600 nway St.-Avail no

BEACON HILL- 3room next to State House All new decor modern garage many amenities \$450 utils paid 864-3200 RE.

BEACON HILL- Budget booster! \$400 htd 2bdrm ready now kids OK! 497-4307 RE. BELMONT- Stucco 2 family 6rm kids OK! Nr T good value Call now! 497-4307 RE.

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Beautiful Boston & Back Bay
Apts. Most sizes & prices. For
more information, call 266-1042.

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FENWAY 8/1&9/1 & 2bdrms RE 232-0050.

KENMORE SQ Area studio apt. 250/mo inc heat & hw. Elev maint avail July 1. 266-1760 eves after 5pm No fee. FENWAY 8/1&9/1

FENWAY 8/1 & 9/1 1 & 2 bdrm RE 232-0050.

FENWAY 8/1&9/1 1 8 2bdrm RE 232-0050.

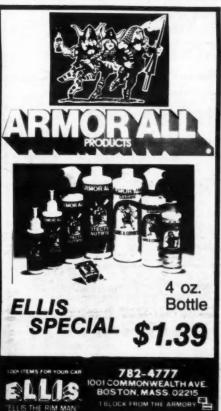
BRIGHTON- Pets OK in this cozy 3rms \$270 htd! 497-4307 RE.

BRIGHTON Stu \$255 1br \$295 2br \$385 Avail now. 254-3500

NR BRKLINE VILL Gorgeous 1 & 2bd Luxury Apts, Starcase TV, laundry, Indiv heat, from \$485. Boston Common RE: 353-1935, 267-6191. NR BKL VILL

Clean 1 bed \$265. Boston Common realty 262-7244 267-6191.

CAMB-4rm apt nr Cent Sq. all heat & utilities paid.2nd floor of house,close to T.\$375 with lease.July 1.876-5804. CAMBRIDGE 308 RE 262-7244.



# 78 YAMAHA SR500 Single low mileage looks and runs great. Supertrap exh. S&W shocks, quartz It. 2 sets of bars \$1500. 323-6320 1974 HONDA CB 360 disc brakes aide & rear bags 2 helmeta new tires call Ken eves 332-3853 , days 449-4600 ext 214. 1979 YAMAHA XS 750 Special, black 5,600 ml Alphabet exhaust KM air filters Cobra alarm. Dual Nikko horns Padded clssy bar Always garaged Exc Cond Ready to go \$2300. 942-0625. 1981 HONDA 750 Custom-15,000ml under warranty, plus Cobra link lock and two heimets. \$2750. Call 566-6513. '75 HRLY Davidson sprtrsr XLCH1000 blue all chrome K&Q seat 9,000 mi oil cooler like new Bob 289-1974 must sell \$2900 sibson Thunderbird Bass of neck replacement needed Please call 244-6803 or 367-069: Less than 100mi, excellent city bike with safety options, locks. Must move. all for \$1000. Call Paul at 491-0739.

76 HONDA CJ360T 7000 mi lock & cover sissy bar & rack runs well \$700 or BO call Don aft 7pm at 664-5546

1971 HONDA CB350 Recond runs excit elec strir hooker 2 into 1header new frnt wheel tires ball hibars \$675 or BO 973-0694 Milan

1980 HONDA CB 750F 3100 mi Black Exc Cond Luggage rack Clasy Bar Matching full coverage helmets \$2495.W-275-1800 x 4232 H-663-3989

GARELLI Moped gran Sport Ltd less than 700ml Ex cond mag wh oil injetr, baskets, \$450 or BO Also lock, cover,helmt.876-3143. 1980 HARLEY-DAVIDSON Wide glide 80 cu in Extensv modifications inc tires suspen-sion etc Serious inq only \$6800 631-0014 late eves

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CAMBRIDGE- 3bdrm \$400 large delux kitchen naw carpet utils paid perfect area nr Square 864-4931 RE.

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odrm, Frpl, frt + bk prch 10 on
arm -alcv beams barn wd
ided cab wndws, shutters. AC
mt strg, htd 6/1 482-0050:

CONCORD 3bdrm duplex \$575 older well kept all landscaped home delux kitchen 864-3200 RE

DEDHAM- Call this 2 family homel Newly decorated 2bd, br-ing junior mod K&B \$400 Hurry! 4974307 RE.

DORCHESTER- 3 family \$225 heated! With yard 497-4308 RE.

DORCHESTER- Cozy 3rms \$200! Ready now! 497-4307 RE.

DORCHESTER- Spacious 5rms \$350 heated Call now 497-4307 RF

DORCHESTER- 3bdrm \$260 private home fully equipped kids OK avail now hurry 864-3200 RE.

ASHMONT 3 ½ rm apt ht & hw pkg nr T no pets \$260/mo please call 286-0325

EVERETT- Call it home! Extra large 6rms with yd & porch \$350 ready now! 497-4307 RE.

Linden Realty. Clean well managed apts. 783-1024.

EVERETT- immaculate 2bd pkng nr T Only \$2351 497-4308 RE.

FENWAY- Modern 1bd w/w \$310

FEN8- Huge 2bd \$525 8/1 RE 232-0050.

FENS- Ige 2bd w/w \$425 RE 232-0050

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compl. furn. 1 bdr suite in Holon (Tel-Aviv) surr. by trees, grnd fir, 10 min to beach, 2 min to beank, shpng ctr, PO, & transp to anywhere. 15 min to airport. Can be rented monthly, seasonally or yearly. I deal for tourists, students, & temp residents. Map & refs avail. \$250/mos or \$70/wk incl utils. Avail immed. Call Armos Eyal 7 23-9432.

JAMAICA PLAIN- Kids & pets OKI Newly renovated 3 family 5rms ing closets frpl with xiras! 497-4308 RE.

JAMAICA PLAIN-49 Woodlawn St. 6rms recently redecorated, mod K&B 3rd ifr wais to Forest Hills Sts \$300/mo unhtd 329-9719 or 668-6493 May be seen 6/24 or 5/25 10-3.

JP-2 six rm apts at Forest Hills and Egleston Sta Both w hdwd fi eat in kit ig lvrmå din rm Porches yd prkg 1 bik to T. \$375 & \$275 536-2683.

MALDEN-2bdr apt ig liv rm, huge bdrms, new bathroom, mod kit Contact Jason or Bruce at 3224269

MEDFORD- Kids OK Specious 6rms 3bd nod K&B nr T \$425 Cell nowl 497-4307 RE.

MEDFORD- Colonial home \$280! Nr T 497-4308 RE.

MEDFORD- Rare 3bdrm duplex \$290 nestied in quiet area freehly painted new decor nice yard 884-4931 RE.

MEDFORD- Cozy 5room house \$350 screened porch bay win-dows small yard spotless decor 864-3200 RE.

MILTON- nr Dorchester custom edone duplex \$350 2 big bdrme rard & garden area 884-3200 RE

PARK DR — Sunny 2bd in secure bidg. Close to T. STUDENTS OK. Only \$395/mg BACK BAY REALTY 245 Newbury St 262-

PARK DRV NO FEE Stu \$275 1br \$350 2br \$450 Mod bath ht hw gas incl. Avail now Students welcome 254-3500.

PARK DRIVE
Nr Rose Garden. Newly dec. stu. \$275 2bd \$385 Avail Jun 1 & Sep 1. 262-1771 RE

QUINCY- \$475 steals this private Sbdrm home Excellent residen-tial area immaculate 664-3200 RE.

REVERE- Beach front retreet all modern luxury 15drm & balcony pet OK reasonable 864— 3200 RE.

SOM- All sizes & prices available. GENERATION II RE: 864-3200.

SOMERVILLE- \$250 You've struck gold! Lovely family size duplex new K&B Hurry 864-3200

SOMERVILLE- Bargain 25drm \$225 equipped kitchen im-meculate decor bring the kids 664-4931 RE

SOMERVILLE- 2bdrm duplex \$300 freshly painted just carpeted great area low deposit 884-3200 RE.

SOMERVILLE- Pocket pleasing 3bdrm duplex huge pantry kitchen & breakfast nook im-maculate put OK 864-4932 RE.

SOMERVILLE- All sizes & prices available HOMEFOLKS 497-4300RE

SOMERVILLE- \$300 takes this private cozy duplex yard for Rover avail now 864-4931 RE. SOMERVILLE- 6rm \$4001 All no carpet freshly painted goo locale nr trans 854-3200 RE

SOM-Great deal % housewith yard for resp couple furn special cond \$400 666-0136 or 776-7475.

BOSTON-SO END East Springfield St. Sunny Ige 1 bdrm modern kitchen & bath \$350/mo. Avail June 1. No fee 523-7826

SOUTH END Word Sq pari fir Spac Hdwd firs Detail Ht & Uill inc 1st, Issat & sec \$475. 262-8842.

BOSTON S.END-1bdrm apts just decorated ideal for students \$250 with heat, Columbus Ave to leave message call 437-0886.

BOS-SOUTH END Renovat apts w/d/d exp brick studio \$325 1b-drm \$425 2bdrm \$495 Owner 266-1042.

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BEACON HILL Cheerful & Sunny
1 br with eat-in kitchen. Gd space
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BEACON HILL Clean & Spacious
2 br with HDWD firs & large eat—
-in kit. \$575.
BEACON HILL Sunny Studio with
wrking frpl & eet-in kit Gd loc
\$350.

wrking frpl a sass. \$350. SO END Sunny & Mod Lge 1br with eat-in kit \$350.

723-5949 523-7826 64A Revere Street Boston MA 02114

BOSTON-Studios with kit. on Comm Ave. Short term \$300. Call Abacus Mgt. 536-4600.

CAMBRIDGE-Summer sublet option to lease in Sept. 1 br apt furnished, 5 blks from Harvard Square. 491-5119.

CHELSEA specious nice 5 room apt on quiet tree lined street, parking, close to trans, stores available August 1st, refs. \$250+ util call 684-4541

### APTS. WANTED

BROOKLINE 3br apt. Prefe with porch &/or yd by Blck with Section 8 Certificate 427-4383 evenings.

### HOUSES FOR RENT

NH Luxury town house in Whit Mts Sleeps 6 tennis pools lake hiking sauna 900 Aug 250 wiii 731-8171 discks

NEWTON July & August Fully Furn 4br has in exc loc Nr Rec Facil & lake + 128 \$1000 +/mo Call aft 5/25 965-1058.

### HOUSES FOR SALE

BOSTON (J. P.)-On the Arborway. 3 br colonial, front porch, rear drive, new bath, big kit. Safe beautitul loc. Overlooks Arboretum's 260 wooded acres. All day sunny exposure. Comy to MBTA stores & pond. 12 min drive to Cambridge. \$62.5K or 50. Box 612A, 118 Mass Ave, Bos. 02115.

DEDHAM Endicott spacious 3 to 5bdrm colonial 1 % bath fam room gas low taxes ig lot pool garage nr 128 & Commuter train \$82,900 326-7931

ARLINGTON-Two rooms in house for mid-June, parking nr T, 140. Each room first floor want prof or indp Eric 648-6722.

ARLINGTON F 20s to shr 4br has nr Bus 20 min fr Hrv Sq garage firepl mod kit \$168.75 + util Cali 648-4652 eves Keep Trying

N Attleboro skg M rmt to shre quiet attrac home in country priv bdrm & bath resp mature call aft 5pm 695-9410.

BEVERLY lkg for young prof to share exps of ig house nr trans \$200+ util cell days or eves 922-

Lge 1 bdrm sunny 3rd fir apt. on Beacon Hill subjet June 1-Sept 1 Call 367-9018.

BRIGHTON-1F to share rm with other F in specious house for sum \$100, 6 mem coed, easygoing, responsible, nr T, laun, 787-0090.

BRIGHTON F Hsemte 25+ wanted to share irg Vict. hse on tree lined street. Non-emoking. Call 254-5689.

BRIGHTON Prof person 26-36 straight to share ig half-hee \$210 inc. utils. 782-4531.

BRIGHTON CTR homey household 2F 1 M age 25+ nest veg non smok nr T w yard \$120 call 6-9 782-5243

MELVILLE PK-DORC Lg 12rm conf has well equiped & furn, affords pleasant lvg w 1 prof med & law stv clae to T \$200 & acc 436-1538 8-9am & eve

GLOUCESTER OCEAN FRONT-sk F/M persons to shure 3bdrm year round home start June 15. beach, rocks, fpic split \$800 rent Well worth the ride Jim days 861-0670

HULL wake to ocean sunrise share large beachfront home w share large beachfront home w prof M 35 \$250 mo inc util call Dennis 925-3015 aft 5.

HULL 2-3 nonamoking roomatee needed for 4bedroom house in village, \$200/mo per rm Call 925-5304 mornings.

JAMAICA PLAIN hemte wtd for ig Vict hee w yard garden nr Arb Pond & Green line \$140+ util 524-3412

JP Sublet rm in hee All or part June July Aug opt Fall rent. Nr T, shop (\$105 + util) No dep 524-7548 Liz Keep trying.

Davis Realty. All sizes, all prices Call 232-0050.

JP-Need M or F rmmte to share 3br apt 1st floor in beautiful house nice street near pond T stores parking avail 6/1 170 + utilities no smokers no pets Call George or Karen 522-8180 keep trying independent beaus options

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more than 16 years.

NEWTON CR-BRI LINE-Single mother w 4 yr old ake single mother w sim. aged child to ahr duplex. 2 rms for you, \$175 + 1/2 util. 782-6274.

NEWTON nd 1F to shr hee w 2M 1F \$175 inc util + pkg June 1 332-5805 ask for Geoff or ly mag

NEWTON 1F non-smkr Kosher rmmt wintd to share home with 2 same. Call Deytimes Joan 956-6203 Janny 267-9473.

NEWTON-near Brighton, person to share 3bdrm in 2 fam, pkg, frpl, yd w 2 grad students. Nice place near trans, \$210/mo util. 969-4093.

QUINCY-Waterfront home. Needs a G male 35+ \$250 in-cludes uil lies Call 472-5576

SALEM MA mostly furn large home in historic area Prefer prof young adult to share living or working space No students no smokers rent negot 744-7678

SCITUATE Prof M 30 sks rmmt for 2br hee nr ocean. \$237.50 + Call 545-6758 eves.

SOMERVILLE-Prof M seeks quiet prof M or F to share restored Vict. 3br. din, storage. \$212/mo + utils. 828-9779 after 6PM.

SOMMERVILLE- Nr Tufts 30+M sks rmte share 4rm apt no pets app \$200/mo Call 666-9438 week nights 6-9PM.

SOMERVILLE-Nr Davis Sq & T responsible male wanted 25+ to share ige hae w/garden on quiet street w 1M&2W. Must want to live with others and share chores. 625-1791.

SOM Davis Sq-Room avail 6/1/81, \$145mo +utils +last mo dep Must be clean & financilly responsible person, 628-6910.

SOUTH END- integrated northd nr Pru. 5 adults & 2 kids seek communal soul (pref M) to shr meals chores amenities. 267-1490.

SUDBURY prof GM 30+ to shr 8rm Country house w/swim pool garden & privacy \$250 + util send tel no to Box 275 Sudbury 01776

WATERTOWN share house near T + river 180 with 3M May 1st after 6 till 11 926-4992

WATERTOWN-2F seek 1 prof F 25 non smkr. veg pref pleasnt. in-dep ½ hae.int incl teaching music yoga.100+ util.926-0657.

SUMMER SUBLET
WATERTOWN - 3F 1M sk 1M or
F 23+ for Ig, sunny co-op hee.
We share chores. Nr T, pkg No
cigs/pets 5/26-8/31. \$155+ 9230153 WILMINGTON M speks Fem to

shr firm has fpic porch wash dry ex cmute to Bos Low rent in trade for light hawork + 'close friendship. Must be nonsmoker clean & fun Call 657-7164

WINCHESTER looking for prof women to share 4bdrm renov has w/ same No smkrs/pets \$175+ Avail 6/1, 472-2235 till WINCHESTER-Lakefront house

in exclusive neighborhood needs 5th person, F pref. Own sunny room w view. Conv to trans \$100+ util. Call 729-0491 anytime except late.

WINTHROP F 1 or 2 nr Beach & T All util incl \$150/mo + 9 rooms 8 parking Call 846-5696 after 6pm

**NEED 1 HUMAN** to share magn has on river, vy Ige, 4 acres just outside 126 nr Pike. fish, swim canoe, walk to ice sk & tennis. gardeng & wdwrkg shp \$295/mo + shre fd & util Call OJ 444-7325

F 25+ sks same to share house 15 min from Boston, beautiful private loc. \$225/mo + ht & utils. 665-8377.

2 Fml stud seek same for 3bdm apt close to T & shops W&D in bidg \$155 heated call 739-8624 available June 1

Lookin for gay woman 25+ to share house rent 165+ util avail inmed call mornings 10am 327-

M 23 egalitalen artist - sks M /F to shere beaut very large apart in a safe & conven part of Dorch (nr Red line, \$210 inc heat call Mark D-661-6975 E-262-9845

NEWTONVILLE 2F 1M ak prof M 2530 to share beautiful spacious duplex apr in old Victorien house excint loc. or Pike T no amkrs pets \$170+ util 7/1 985-4269 eves or wkends till 11pm

WEST ROXBURY-1F needed to shr irg lov hee prkrig pub trans avail immed no pets rent \$108 sec + util Call eve 327-8982

CAPE COD-South Mashpes S

MAINE

quiet wooded area 3 minutes from 128 20 minutes to Boston 444-1328.

NEWTON CORNER email pleasant room in large sunny house available June 1. On t Low rent. Informal yet cooperative Looking for mature responsible person. Call btw 6-10 244-4198.

MAINE

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GUULBSBORO, MAINE-Near Bar Harbor & Acadis Park. 108. 20 acre parcels with Ocean Access. Priced from 37,8600-swill historia minutes from 128, 100 acres. Contact: ACTION AGENCY REALTY. Machies, Maine 04654 207-255-8611

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for mortifia or even years a relationship, those tension headaches, career stress, a sleep problem, anxiety ettacks, or whatever. Six individual sessions is often enough for an otherwise together person to evercome a specific hang up. You will work with a licensed woman psychologist experiented in short-term, results-oriented therapy. Blue Shield or other insurance will usually cover the cost. Don't let the summer aneak by get more information how. Call Dr. Joanne Hager, 13:01 Beacon Street, Brookline.

232-4500

Prof woman wanted by 2 W for 3 bdrm in BRIGHTON house for 6/1. \$158 + dep & util. No pets. Near T. 783-1971.

also avail, 8.5 acres, 239 ft fror tage, \$16,000. 6.5 acres, 239 frontage, \$15,000.

PROVINCE LAKE Lakeside cottage, irg circular driveway, 2 xtra lots, next to water, full cellar, yr round, \$46,-500. Call 596-4322 9-5:30.

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WAKEFIELD, 9 room col. Prime w. side loc. 2 fam. potential 1/2 szra 10+, by owner Ask \$70's 245-3395 or 523-0100.

### HOUSEMATES

ACTON- Male 22 sks 3 profs; possibly 1cpte & 1M/F to shr irge 3bdrm single fam hse. 2bths w/d 2kits study famrm w/woodstove \$750/mo + utils (gas ht) Mark 1-872-8200 9-5 Avail 6/1.

ALLSTON F roommate 20-30 for 5 bdrm hae yard \$135 + nr T smoking ok working preferred Available June 753-3861

ALLSTON-Female seeking other F, 25, for 2-bed apt . Conev to T & shopping. \$200 incl h & hw 787-2977.

ALLSTON Comm Ave share 2b-drm apt w quiet non-smking M \$217.50 /mo + dep util inc. Call 783-3656

ARL 2M 1F ak 1F for beatfi frindly coop hae yd prche hdwd fire nr T no amking or pets Avail July 1. eves 648-3950.

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ROOMMATES!
Need a roommate? Register today at MATCHING ROOMMATES INC., 261 Hervard St,
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call either 734-6469 or 734-6484.

CAMB own rm in 2br hae. M/F stu Into music & the arts pref. \$120-150 neg. Privacy etc etc. Pis call Chris 482-5814 Anytime!

DEDHAM-Prof M or F rmmt wanted for single family home. Own rm kit priv, yd, pkg, avail immed. \$175/mo + 1/6 utils.329-1805 8,0000.

Linden Realty. Clean well managed apts. 783-1024. JAMAICA PLAIN-2F needed to share 3 bdr apt. Rent \$117 & 1/3 util. Pls call Maurine at 7877616 from 8:30-4:30 M-F.

JAM. Pt.-Lg quiet hilftop house w skyline view. Nr Pond. T å parks. Seeks no smoking resp. warm rmmte. 522-0263

M 29 masks in Jamaica Plain M/F to make coop.home garden, recycle - share 5rm apt gas heat \$150 & utils Call Don 524-1093 JAMAICA PLAIN 1F/2M suek 1F

grad/prof to share hee nr Pond T sunny hrdwd firs safe neigh \$150 inc util no smk 522-0322 JP: Quiet house dasd end st. Nr Pond & T 2W&2M sask 5th. Yard garden fireplace 524-4542 \$150+ Avail 6/1 Call 6-10PM.

JAM PLAIN Coop seeks Woman over 24 to complete household. Lg rm nr Pond/T \$120+ no amoke pets 522-3259 eves

Davis Realty. All sizes, all prices. Call 232-0050.

LOWELL- Share 6-room 18th Cent Colonial overlooking Paw-tucket Falls with owner- Off St. parkng. \$150 & share utile, 452-5761. MALDEN- F 23 grad stud + cat lkg for F/M to shr lge 2bdrm apt \$150/mo incl ht available 6/1 pets ok pkng 324-4418 eve

MANSFIELD Mature affable con-vivial W writed to shr ig estate 40 min from Bos Own rm w/frpl Pets OK \$200/mo inc utile 828-5016.

Vegetarian cooperative house near Oak 8t & Rt 9 no pets 3M, If seeks 2 women. We share meals and chores. Sorry no cigs or pets. Call 647-8089

NATICK Prof 30s seeks mature LAND

NEEDHAM Gracious living! Share a beautiful suburban brick home w've carpet all appliances quiet wooded area 3 minutes from 128 20 minutes to Boston 444-1328.

NEWTON CORNER-Semi coop house sks roommates nr many buses, convenient by car very safe street but a title noisy, appts renied including 2 gar-\$140/mp + low utils Bob 862- ages, anual income is 15840. 235.

NEW CTR Grad stu & prof ak 3rd 24 + for 3br. W/W D/D trpi W/D Yd pkog lw T. No amokers or pets \$157 + util Eves 965-9486

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SO END Word Sq 2 rm effic ht & util ind 1st 1st 1 mo sec \$225 GM pref Eves 262-8842. SOUTH END-Sensational studio apt white brick walls B&W flor garden put alley entr ht&hw inc GM pref av jun1 \$325 267-7053.

LONG DISTANCE

6 50

BOS/S End Mass Ave 1br apt with howd fir wk frpl prv entr all util \$290 also ig 1rm stu w/kit nr U Mass \$190 5/15 2668822. SO. END- Huge Studio on Gray St. Modern K&B, hdwd floors, NO FEE! \$350/mo inc heat. BACK BAY REALTY: 262-1650.

S.END-Big 3bdrm apt newly renovated 2firs 1 % bath, patio, lrg kit, dw, 2 car prkng, Mst see, to rent by 6/1 \$849 536-6171.

nestied in quiet area near beach new appliances \$325 864-3200 RE SOUTH SHORE- 2bdrm luxury complex \$325 many, extras all modern decor new elevator bldg 864— 4831 RE.

SOUTH SHORE- lovely 4rm

STONEHAM- Rent negotiable 2large bdrm huge livingrm eat-in-kitchen new appliances 864-4933 RE.

STONEHAM- Ultra modern 4b-drm house basement workshop playroom new delux kitchen plus bath \$625 864-3200 RE. WALTHAM- Kids & pets welcomel Spotless 2bd \$450 htd 497-4308 RE.

WATERTOWN-Studio room \$225 modern bidg large patto new appliances excellent locale 864-

WEST ROXBURY- 2bdrm like a townhouse central a/c gourmet kitchen & bar \$475 864-3200 RE.

WEYMOUTH- 5rm Cape & porch w/w carpet garage nice big yard Close to everything \$475 884-3200 RE.

WINTHROP- \$200 ocean view studio rm with small livingrm patio great area pet OK 864-3200 RE. View the city lights \$275! 2bdrm all utils paid huge kitchen nice area 864,3200 RE.

BOSTN-PRKR HILL Lovely 3 bedrm in quiet well kept 3 fam porch with view of city Near Boat 8t. NE Univ Brgm Hosp \$350 united Call 427-2699

BRIGHTON-1 mo free, no fee. Lg 2bdrm, ac , dishwash, exposed brick, wall to wall. Lease now 739-6441 HARVARD SQUARE
3 bdrm, Frpl, frt & bk proh 10 on charm -alcv beame barn wd leaded cab wndws, shutters. AC bernt strg, htd 6/1 482-0050.

### **ROOM WANTED**

Quiet place to do my research & writing nr JP. \$50-100/mo furn o unfurn Write Suite 1266 10 Mill Street Boston 02106 EXCHANGE Portsmouth NH lovely 3 bdrm Victorian hae porch bay wndws 1 ½ batha ig yd gardens garage gas hit quiet for 2 bdrm Cam-bridge apt Sept June 1981 603-436-6122

\$50 REWARDII Sunny studio apt in Brookline wanted by responsi-ble professional. Low rent. 253-7824 weekdays.

Prof M 28 sks apt or pers with one to share.Must have parking near T. Am consid clean respons.Raiph 262-2010 ext 272 days.

Apt wanted by prof M, 25, looking to become a tenant in 3rm residential apt w private entrance. Call Bob, 658-7850, 933-9493 after 5PM. LOOKING FOR ME?
Frndly consid respon F28 ikng
for F w apt needing rmmt. An
meat non-smkr w no pet. Like art
music ballet. Can pay \$225 in
BRKLN/ALLST - BRI/CAMB.
Call 236-1071 wkdy eves pls
Keep Trying!

### COMMERCIAL SPACE

STORE FOR RENT
Location, Parking. In retail area. Reasonable ren heat. Call Mr. Griffin:

Commercial space 1800 sq feet 1st fl walk down South Station area Storefront/gallery . \$525 inc heat svall July 1 426-7198 or \$27.

# CONDOMINIUMS

CONDOMINIUM Investment Properties Brookline, Back Bay, Fens, Brighton. Aliston.

125 Mariborough St., Beste 267-6191, 353-1935 1216 Con

RESTORED FARMHSE NOTTINGHAM, NH- For sale owner spac 10rm Cape in 3 sto Barn, nesties on 29 beaut som 480 ft frontage, 4bdrms, 2 bath Vinyl siding, hdwd firs & mu 480 ft frontage, 4bdrms, 2 baths. Vinyl siding, hdwd firs â much much more. Owner was transferred â is anxious to sel. Priced at only \$149,000. Financing avail. Call (617) 263-1431 or (603) 964-5627. 2 House Lots

We don't just show your house, we show it off. BOSTON REALTY ASSOC. 277-5100.

ALLSTON-Lrg 2bdrm apt avail. 6/1 lvng rm, eat in kit, w to w, \$350 + etec. day 267-1530 aft 6 pm 232-3625.

M/F to shr ig 2br apt in ALLSTON w 2p straight 144 mo + sec & lest mos rent. sfem cmft. Call 739-6411.

# NEED BY 6/1 BRI- 2M & cat sk M/F for 3bdrm hae \$167mo + util & sec dep Nr T & sibres good ref req 783-2520 nights & wknds BROCKTON-Single M parent seeks single F parent to share liv-ing expenses in lovely Brockton home. 583-4035

BROOKLINE-3F sk 1 wrkng F 7/1. 4 bdrm apt, conv loc, quiet res nghbrhd, \$138.75/mo, no pets, no smking, 586-4366 eves.

BROOKLINE-Beautiful 6bdrm home shared by young professionals has 2bdrms avail for summer occupancy, rent neg. 232-8712. E CAMBRIDGE-M/F to share 4 bdrm hse. \$100/mo, 10 min walk to Cent Sq. No sexist racists or heterophobes. After 12, 876-2697.

CAMBRIDGE-M 27 sk 3 M or F for house w/ wash/dryer backyd share some meals \$160-180 & util Avail June 1.Tyler 625-3800. FRESH POND CAMB-Share 2bths, iv. rm w/frpic, dining rm, kit w/2 others. Own br. Avali im-med. \$285 includes all util. 25+ & wkng preferred. Call 878-3197 7-9pm M-F or Sat-Sun aftrnns.

CAMBRIDGE-Reliable F wants Large house, Porter Sq. area. porches, sauns. No smoking. N pets. Avail. May 15 or June \$150. 666-1796 N.CAMB(Porter Sq) vegetarian M&F seek F to share 5rm apt. \$65/mo + util.Plano . Call 676-

DANYERS home w/ pool Rm avi mature pran f0tch, indry å pool prividg Maild svc avi Non-amkrdrinker \$60/wk + sec 774-1660

CAMB ALLSTON- Our quiet roomy & sunny residential coophouse by Harvard stadium seeks nonemoker petiess women in '97s. We share lettist teminist perspectives and good friendships. 783-4808

# Linden Realty. Clean, well-managed apts. 783-1024.

### **Looking For** Roommate? Matching Room-Mates, Inc.

1st & most experienced years serving the public.

\$15 fee

734-6469 734-6484 251 Hervard St. 251 Harvard St. Brookline (Coolidge Corner) 02146

ALLSTON — 1 Male rmmt to share a large 2 bedroom apt. 6/1 Near T BU \$175/month Call Evenings 782-5517.

ALLSTON-Need a room? 4bdrm apt off Comm Ave has 1 room open. Only \$150/mo.17-25 yrs pref. Near bus and T For more into call 787-4848.

ALLSTON 1 rmte to share hee w 3 others. \$112.50+ util for July 1 or after 254-5162.

ALLSTON-M/F roommate wanted for large 3 bedroom apt.One block from T. Available &1 \$130/mo incl ht. 782-7890 kp

ALLSTON roomate needed for June -August 2bdrins A/C dis-hwasher sunny & modern. \$200/mo near T call immed. 254-

Looking for an apt? Call Genera-tion II RE: 864-3200. You've tried the rest, now call the Best!

ALLSTON rmmte needed to share sunny 1bdrm apt sublet from now until Aug 31 125/mo close to T stores etc Call 738-4243

Linden Realty. Clean, well-managed apts. 783-1024.

ALLSTON-Rmmt wtd for summer, June 1 \$120+ near T and Harvard Sq 3br apt-M/F welcome Call soon 782-5387 anytime day/nite

ALLSTON 1 F nd for rm in 3bdrm apt Nr BU, T. Clean quiet \$171/mos. Now. 653-5150, 376-8360 Liz.

ALL/BRI- 1bdrm in 2bdrm Apt, furn, livrm, kit, bck prch, June-Aug, sunny, clean, \$225/mo, ht & hw inc. Eves 232-9246. F pref.

ARLINGTON 35yo M prof ak rmmt 5rm 2brm apt in 2 fam hee wnt quiet rsbnbl M 27+ your share \$250/mo incl util 646-0560

BACK BY-Charming bd w prvt bat in 3bd apt nr T,MIT,BU. Huge k it & Ivgrm Jn6 w/Sep op, 245 mo, 190/Jn, 266-9719 -Tonya

BACK BAY-1 bdrm in 5 bdrm apt. \$200/mo incl ht. M or F quiet reasonable. 536-1086 eves best or 495-1807 during the day.

BEACON ST one bedroom with sep entrance in large beautiful 3 bed apt on top floor on Brookl Boston line only 175 536-0394

BACK BAY-2 non-smok people wanted, sublet, 5bdrm, near T, sundeck, exercise rm.\$206 6/1, 7/1. 536-3486 aft 5pm.

BEL-2 rmmtes nded 1st fir of hse 6/1. Frpic, hdwd firs, grge, % blk from bus, profs preferred. \$170+. 484-3529eves.

BEL-Wav Sq. 4rm apt to share w/1 other F & dog. \$200mo. Call 489-3680 8am-noon.

BOSTON-27 year old grad student seeks M or F to share 2 br apt in Fenway. \$200 a minth. No lease. now. 536-1270.

Davis Realty. All sizes, all prices. Call 232-0050.

BOSTON- Rmte for 2bdrm apt in quiet neighborhood nr Airport & MBTA. Lg kitchen, furnished, laundry, \$170 inc utils. No smoke or pets. Call Bill, 567-0585 or leave message 569-2329.

BOSTON-GWM 25 sks rmt prei GM or F for apt in Fenway. \$137 ½ utilities. 536-2666 after 6.

BOSTON M/F 28+ to share North End apt 6 small rms with M 29 Long or short term \$168 + ht/util Call Arthur 451-1993

BEACON HILL-M or F rmte wntd 2 share furn 2bdrm, 2 fir apt 6/1 to 9/1 1 bik to T. \$270 + util. 367-2709.

BOSTON-M/F wanted now to share ig 5rm apt in quiet north near T, stores 150/mo inci htw.Call Mark 589-3108 726-3274 F-F eve.

Davis Realty. All sizes, all prices. Call 232-0050.

BOSTON- Summer Sub 2F 1M sk 4th ASAP Corner of Beacon & Park \$140/mo Conv to T, Ken Sq, BU 282-4458 Prkg svsill

Beacon Hill female roomate to share Ig 2bdrm June 1-Sept 1 \$210 mo call 742-2547 anytime

BELMONT M&F roomates to share spaciousd house near T also cabin in NH We are triendly but independent, in 20's into hik-ing sking theatre music disarma-

BRIGHAM CIRC Attr &rm apt need GM for June occupancy rent+ util \$200 month Call 277-7566

BOSTON need rmte to shre twnhse dwntwn free pkg nr T vy reas re call 437-1667

BOSTON-WM educ mature non-smkr sks WM needing own clean quiet rm n sunny attr apt Mon-Fri conv loc reas 266-6322.

BRI-M prof 32 sks resp. working person M/F for 2bdrm apt on Comm Ave nr-BC. \$197.50 avail immed. Gall 232-5143.

BRI- Roommate needed Immediately 2br, modern, air cond, nr T Nice! Age 20-30, rent \$200. Summer only. Call 783-3287

BRI-1bdrm in 2bdrm Apt Aug 15 or Sept 1, \$275 Inc all utils. No pets or smokers. 20-30 yrs old. Call 739-5192.

BRI-Need responsible person to share 2bd NrRes excellent loca-tion stores & trolleys For June 1st rent \$250. Andrew 254-7472.

BRIGHTON M student needs rmt to share nice 2brm apt on T furn except brm \$182/mo + utl avail June 13 Call 232-3767

BRIGHTON-M needed for 2 bdrm apt 1st fleor of house w yard sun rm porch nr T BC imm-ed occupancy 782-4522, 739-2963.

BROCKTON GWM 28 sks 2 others to share 3bdrm victrn home Currently being renvid. \$200 me util incl. Box 1971

Linden Realty. Clean well managed apts. 783-1024.

BRICLINE LINE F shr 3 bdrm w 1M & 1F. Lg rm hrdwd fla sloping ceilings luvst windows wikin clat eatin kit \$210 inc ht. 738-1472 pm

BRIGHTON Rmmte for 3bd-rm apt on 1412 Comm Ave \$133/mo pryte rm heat & ht wtr inc must leave \$133 as sec dep 738-7096

MONTREAL

**Depart Boston Fridays!** 

Your weekend in Montreal includes: Round-trip jet Boston/Montreal, transfers between airport and your hotel, 2 nights hotel accommoda-tions, 2½ hour sightseeing tour of

\$165 dbl. Sec. 4

Inquire about

**QUEBEC CITY OPTION** 

BRI- 1 prof M/F 25-31 needed for 6/1 to shr ig sunny 2bd in nice area nr BC. \$237 incl ht. Dave 725-7687 wk, 782-0472 eves.

BRIGHTON M or F 2 shre beaut 2br apt in hae en quiet st; fplc prch bckyd pkg furn xcept br \$225 inc ht Rick 787-4477

BROCKTON M aka rmte to shr 2br apt \$100/mo + util call 586-6365 aft 6pm

BROOKLINE-Sunny rm in ig spac apt furn or not, quiet neat rmmts, smoker OK. June 15 or July 1st. \$180 incl all. 731-1289.

BROOKLINE-opi ske resp adult no-smkr for pvt furn rm in our home. Must like dogs. Nr T-sorry no pkg/Phone in rm-nochg. Storage sp. Student OK. \$200/mo incl heat - utl +linen. Aft 5pm 731-3712.

BROOKLINE-mature prof GWM sks same 30+ to share quiet neat renov 2br condo on T line \$250+ ½ T & E 738-0656 keep trying.

WILK & WELCH, It's our business o know where the best deals are, o stop in & we'll find you what ou need. 739-2902.

BRKL-Frmt 22+, small bd in 3b-drm apt, nice kit, family nghbrhood, no smoking or pets, nr T \$120/mo Call aft 6, 566-2197.

Wilk & Welch. We have largest selection of houses, apts, apts in hass, & condos. 739-2900.

BROOKLINE Friendly, semi-coop sits considerate, com-municative F 26+ no cigs to live in specious apt w 1F2M \$147inol 738-7739 nr T.

BROOKLINE -F 29 sks F 25+

for 2bdrm apt, non-smkr, no pets, \$216 + utils. Call 731-8484 eves & wknds.

Cir apt irg sunny convnt, avail med or 6/1. \$175. 731-9647.

BROOKLINE - 3 rmt nd for specious 3bdrm apt \$163.33/mo + 1/3 util Off st prkg 3 blocks to T Avl July 1. Vik 253-3312 days 277-0206 eves.

BROOKLINE ig apt porch MBTA cpl sks 1 non smkr for July 1st no pets. 738-7079

BRKLNE-Namkr to share large sun clean apt w/porch near T & shop furn rm or not utils incl 158me avail 6/1 to 9/1.738-5670.

Looking for an apartment? We have apts of all sizes & prices in great locations. COPLEY SQ. ASSOCS: 266-1042.

Need roommate, 2 br JP nr T & Pond Share veg food, chores, some meals & conversation w/ 30 yo man. \$100+ht+util. Marc 522-6929

BROOKLINE Prof F to shr ig 4 bdrm apt w/ 1F 2M, Hdwd floors DW, W&D. \$250/mos inc ht. 232-3302 eves. Avi Immed.

BROOKLINE-Prof F seeks same (25-35) to share refinished 2 bdrm apt w/ prkng. \$300/mo incl ht & elec. Avail 6/1, 15or 30. Call Nancy 232-4326, lv mess.

BROOKLINE young M prof wanted for 3br apt \$175 + utils 734-4135

CAMB-Porter Sq nr T. M sks M or F to share ig mod 2br apt \$200 inc all No smkg pets prefer veg Avi 8/1 Call 661-1113

CAMB own rm in 2br hse. M/F stu into music & the arts pref. \$120-150 neg. Privacy etc. Pis call Chris 492-6814 Anytime!

N. CAMB 1F, 2M sk 1 warm in-dep F to shr ig frndly apt nr bus stores \$130 incl all No ciga pets Dave eves 354-0396

CAMBRIDGE -furn rm June 1 in 4 br apt One block Central Sq & T \$195 (all util) Call 876-9010. CAMBRIDGE artist musician seek quiet indpt pers mid-20s to shr apt nr Kendall \$93 Dave or Larry 661-2974 pl call 2-8pm

CRIMSON TRAVEL

CHESTNUT HILL-seeking 1 frnd-ly down to earth guy to share 2br apt w/GWM 24 musician into, rock & fusion. W/D in blog free pkng gd nbhd \$150/mo incl heat. No rudes or weirdos 323-3396

DOR-F rm wntd to share 2bdrm, near T and UMass avail 7-1 150 month & util Call Cyndi 491-4927

Responsible Gay person wanted to share sunny 5rm apt in Dorch nr Ashmont MBTA \$165 + util cal 288-1177 eve it wkend

N DORCHESTER- F 39 share sunny spacious 2 bedroom with woman. Nice neighborhood. Pref easy-going indep woman. Call 353-0035 \$250 inol all

DORCHESTER WF to share 3bi no emkre drgs pets straights prei nr T \$100 pl util very nice must be seen! 282-7803 kp trying

FENWAY house seeks 1 quiet 25+ 1 year min commitment \$180/mo 267-2597 weekdays after 5 and weekends. Ask for Bob.

JAMAICA PLAIN-1 rmmt (prefer F) for quiet 3 bdrm apt w yard 2 bicks from T & pond. \$200/mo incl heat. Call 524-5315

JAMAICA PLAIN-M sks 2 rmmti for sml quiet coop house. \$125-utils wtd. 522-2320 keep trving

**GREAT WEEKEND ESCAPES!** 

TORONTO

FOR 3 DAYS • 2 NIGHTS! OR 4 DAYS • 3 NIGHTS!

Weekend departures in June, July, August, September, October

Includes: Round-trip jet Boston/ Toronto, transfers between airport

and hotel, 2 or 3 nights accommoda-tions, 3-hour sightseeing.

\$259-\$299

WEST SOMERVILLE-CAMBRIDGE line 3bdrm apt. 2M seek M or Frimit for June, July, 2 Aug. Informal living situation, front rear porches, neighborhood isundry & super-market, MBTA stop accross street. \$167/mo + low utils Calf 628-0031

SOM/CAM-3rd person needed immed. Share 6rm apt near Harvard Sq. private bdrm, pets OK. \$120/mo + utils. Call 876-4897.

SOM/CAMB-Independent, creative roommate needed for nice but unlikely 2 br aparte-ment. Call 628-4729. Keep trying.

SOM/MED line-clean, indep at-mosphere, near T, wking en-vironment. 1 rm \$95, share util on time. Avail 6/1, 395-5069.

SOMERVILLE-2 roommates M or F for ig 3rd fl of triple deckr. Very hear T & great for Harvart or MIT students. \$175/mo incls heat. Avail June 1 625-7 982. Best after 6 pm sublet w/ fall option

SOM -Nr Porter Sq.Room in 4b-drm /hse. Absolutely no smkng,no pets.\$135/mo.Avail June 1. Call Carl 623-0867 eves.

SOMERVILLE GWM liking for same studrit or working to share 2bdrm 5rm apt June 1 One blook from Sullivan Sq. Sta No heavy drugs or loud parties. \$150/mo Aft 7pm 628-6556.

Prof GWM ska rmmte sit, or ska person to shr apt in Brockton area.Must relocate ASAP.Call Bruce 344-0535 aft 5:30pm M-

Yng wrkng student F lkng for reap rmmte to shr expenses. Convient to T clean, newly renov building \$187 mo.427-8006 aft 6.

Reheersal or studio space day or live-in a loftheatre by month or hr May 1 Dance music photo paint design work play 426-6655

BROOKLINE- looking for 1 non-amking rmmt for 3br apt Nr trans a stores \$195/mo ht inc. Call 232-6715 eves.

FRESH POND

1 M, 2 F seek non-smoking M
28+ to share cooperative yet indep living situation. Spaclous
house with sun porch, fp, plano.
8175 including heat. Avi July 1.
Eves 492-2298.

Dependable working person 25 sought by 2 aware M 27, 33 to share 3 bdrm apt. Must help maintain meticulous apt. No pets, \$140/mo + util + \$140 sec. Call after 6 pm 782-8123

WINCHESTER-2 prof LF 25+ looking for same to share house. Near T 10 min from Boston. Begin in June. 729-1148 eves.

Wknd father lkng for Christians to rent apt/house together. Call Jay eves 332-3172 days 237-1100 ext 149 or 112.

has the Best

**Travel Values** 

**NEW YORK** 

THEATRE WEEKENDS!

Friday Departures from Boston

Plan your weekend in New York the way you want it! In-cludes: Round-trip jet or plan on land arrangements only.

PROFESSIONAL/

EXECUTIVE

Call for complete details

\$79-\$169

per person double occupancy

# E.HARWICH-Nd 2 more resp people (M or F) to shr home from June 13-Labor Day for \$600 per person for season.Mark/Brkin 2323608.

CAPE COD 2bdrm house tennis courts near pond 10min, to Ocean \$300/week also by month or season Call NH 603-774-5926

CAPE COD Centerville 2 bdrm 2 bath cottage w/ trpic across from beach. 1-771-7105 or 1-394-2076. Eves Or wknds

Need 1 or 2 F's to shr lakefront cottage on Lake Winnipesaukee.

THE BRICE STORM BY JOH ACT WORTH THE T

SEASONAL

RENTALS

Bed & Brist Europ style Cape, Ann ocean fmt. Very privat, ig rm w/ bath, pool or beach; 5 min with to town ctr. \$25 angle, \$35 dble, 20% disc for 7 days or more. GMs wicomed, describe intrat. Discretion assured, reply to Box 2074.

Wanted room near beach 1hr frm Boston June-Oct Best (F32 designer) love beach need getaway once in a while 926-8048

N CONWAY Furnished 3 bdrm sundeck sornd porch Excellent W Side Rd location Across from Echo Lane 321-4028 or 695-3903

MARTHA'S VINEYARD ig he pond, priv Beach walk over dune to priv Ocean Beach. Sunfish, all gas util avail 5/24- 6/20 \$500 2 wks \$300 wkly \$175 cpts ok to share 617-693-4485 Jackie

SALISBURY BEACH-Ocean front

FALMOUTH-wkly Beaut. 2 bdr house w/deck, wood stove on acres of wooded land. Near beach, town \$450wk 262-8809 for appt.

2 apts bay view: airy 4 rms porch yd sleeps 2-3. \$3200 Season, June-Sept. Lg light 4 rms 3 bed porch yd sleeps 2-4 newfy dec, ig skylights, \$2000 Aug, utils & prkg incl. In Camb, 491-3722 or 498-9033. In P'town, 487-0712

### STUDIOS

KENMORE SQUARE 265/mo incl heat & hw Avail July 1 w opt to renew Call Joe 262-9324 No fee.

Downtown 20 x40 rehearsal space for rent by the hour. Dance, theatre, martial arts. Call Benits 926-2814.

ARTIST SPACE 800 sq ft secure basement in Fenway area. Water, elec sep entr. no bands. can divide. \$150/mo Ken days 492-4266 Dave 254-4265

WALTHAM-GWM lkng for resp per to 30 to share 2bdrm apt. \$175 mo & ut. Must be clean disc. Call Dave at 893-3114 alt 5.

### ROOMS TO RENT

LYNN-GWM 32 sks to share sunny Victorian apt near T and bus. \$160/mo incl heat. Call days 593-0322.

ROSLINDALE-Responsible GM or GF needed to share (renov) apt in \$150/mo + util + sec dep 327-7595 til 2pm, after 12am.

SOM-Sunny 3bdrm near union Sq 2F ak 1F 22+ for June 15 or July 1 easy walk to Harv Sq rent \$150+ 776-5844 eves best.

BRKLNE VILL-On T/bus shared kit & bath. \$260 incl utils. 232-2625 or message 782-2050.

BROOKLINE Artist and son (9) seek 3rd person for spare room on. Prefer mature Independ woman. Call Susan 734-6761 or 2321975.

BACK BAY REALTY- Clean fur-nished rm in prime location Beautiful owner occupied bidg Avail 6/1 \$225/mo incl util. 245 Newbury St. 282-1650.

BY WOODS a POND
QUIET
NON-SMOKER
JAM. PL.-For pleasant reliable
indep prof M 28-48 or serious or
foreign student, requiring
solitude of own room ant axt.
phone. Very attr. safe area by Arborstum. Conv shopping å
MBTA. Mod bath å lg kitchen
shared. Seml private entrance,
no pets. \$158/mo. heated. 5223794, 7-9 pm best.

SOUTH END- Lrg rm w/ cooking refrig Refin fir Shr bath very clean quiet bldg, \$60/wk. Small rm \$40/wk. 536-4375.

MAINE
Coast 30 mi N Bar Harbor Cabin
on tidal bay. Peaceful quiet
mellow. 328-9586

**PROVINCETOWN** 

SPACE?
Band looking to rent/share Practice space Boston Aliston Call 782-3178

Studio Space for visual artist 1300 sq ft Waltham in a com-munity of artists. Key money. Call Linda 267-7300 days or 969-2215

SOMERVILLE Inman Sq 800 sq ft gd light \$114/mo not incl ht utill Cell Bill at 628-5126

### SUBLETS

ALL Furn bdrm in 3bdrm apt Avail Imm-8/31 \$181/mo 1 block from T Front & back proh & yd Utils incl dys 353-2725 eve 731-5066.

Summer sublets Many locations & prices available HOMEFOLKS 497-4300 RE.

ROOM-MATE?
Then register now at MATCHING ROOM-MATES INC, 251 Harvard St, Brookline (Coolidge Corner). Call today!! 734-5484 or 734-6469.

1 bd bsmnt ALLSTON near T 310 o Available June 1 Call 731-1656.

ALLSTON-all sizes & prices available. Generation il 864-3200.

ALLSTON-sublet w fall opt. Lrg drm in irg 3bdrm apt, on Comm Ave. Respons pers. Furn or not \$155/mo 787-4967 or 1-695-7353. ALLSTON-BRIGHTON furnished

BACK BAY-Subjet my apt July & August Large 1 % bedroom, eat-in kitchen, well kept bidg. \$300/mo incl all. Call 267-8895.

BACK BY-Charming bd w prvt bat in 3bd apt nr T,MIT,BU. Huge k it & lvgrm Jn6 w/Sep op, 245 mo, 190/Jn, 266-9719 - Tonya

BACK BAY sublet Ji-Aug w/fall opt ig single for one or cpl, share w/law student non-smoker \$235 rent neg Call eve 536-0014

BACK BAY-sunny, clean one bedroom apt avail for July, August. Rent \$300 & security dep.424-1434 after 7pm.

BACK BAY-Summer sublet June-Sept: Elegant modern bidg, 1bd, all amenities, furn. Newbury & Exeter. Eves 262-8828.

W.SOM-Prof F nonsmkr to share sunny 2bdrm apt with same. Sec req 200mo incl util avail immed M-F days Ms Boyden 776-1510. QUIET
NON-SMOKER
JAM PL-For pleasant reliable indep prof M 28-46 or serious or
foreign student requiring solitude
of own room and ext. phone.
Very attr safe area by Arboretum.
Conv shopping & MBTA. Mod
bath & Ig kitchen ehared. Semirivate entrance. No pers.

ROOM-MATESI Look ng for a commate? Register now before the Spring rush. See us at MATCHING ROOM-MATES INC, 251 Harvard St, Brookline, Coolidge Corner. Call 734-8469 or 734-6484. Plan shead!

JAMAICA PLAIN Roomate for organic household porches garden \$133+ very low uts call now 522-1395

JP- M/F seek F 24+ for ige 3 bdrm walk to T & Pond \$110+ utils Avail 6/15 Call Seun eves 524-5064

sunny peaceful 2bdrm apt in old bldg \$225 htd 522-1341

LYNN GWM 25-35 to ehr apt must be cin neat & str app & act resp adit no hvy drugs 150 md inc util & rm call 595-2537 5-7:30pm

MARLBORO-prof WM sks resp WF 2 share ac apt & pool. Very low rent. Write to 29-3, Brierwood Lane. Mariboro

NEWTON Area pub near The T Male to share with Formale dis-hwasher dryer ac wall to wall carp all utils swimming pool wit need own furniture safe apsa call affer 7pm 332-1806 star case in area 185 a month

QUINCY Prof F 27+ to share 7 rm hae near T and beach. Non smok pref \$225 utils incl 471--- 3691 Keep trying

ROSLINDALE-SWM or cpl 24+ to share spacious sunny apt in quiet res. area Close to T and arboreteum.5rms wkfrpl 2baths. 200/mo+utl.Chris 327-8781 8—12am or 9-11pm.

ROSLINDALE-1M sks 1 M or opi 24+ to share beautiful sunny apt in res. area. Near T and Ar-boretum. 5 spacious rms 2 bths firepi quier. Call Chrise 254-6767 7-10 pm M-W 7-9 am Th-

S. S. END-GWM 26 seeks rmmte for small 2 bdrm duplex. Should be neat, prof. non smkr, mild partying \$261/mo. 426-1415

S.END-Prof F 32 ske 2 gd natured indep prof F to shr ig lux duplex apt 3bdrm 1 ½ bath patio sun deck, exposed brick, avail 7/1 \$236/mo +utils. Call 482-6615.

GWM mid-30's, 9-5er, pref same So.End-Your bedrm in spacious garden duplex.Be resp w/refs 250 plus util. 542-7036.

WATERTOWN Roomate needed for very nice apt \$210 includes util call 926-8640 eve wk days & early am wk ends Best

WEST NEWTON 2F 1M responsi-ble considerate prof sk M or F to shre quiet 4br apt in 2fam home \$170/mo inc ht avail 6H call Steve days 895-4098 nites 332-0634

WTRNTWN Exceptni 2bdr hdwd firs frpi frnt/bk yd garden attic â bsmnt spacious lovely homelike akng person 30+ i am 33 F dvcd \$230/mo isci heat Call Jane at 924-7255 10 min Herv Sq.

WILM Ig quiet priv home, shr w/

WOBURN 2 males seek resp Fernale for room in apt Nice Yard No Drugs \$50 a week \$83 secur dep Call 729-7845 Gary 7-9 pm.

Male to share with same 2 bedrooms with heated waterbeds wall to well to ber 8 room apt serous calls only 327-4878.

For June 15 or July 1 F rmmte 25 or over for Ig apt w/wood floors eat-in kitchen sep pantry & porch GN Nbhrd nr T Indry & stores \$147 inc heat call 739-2781

GWM seeks easy going GWM under 22 to share home-own room \$35wk Share room \$25 wk Call 933-7094 Close to 93 & 128 and T

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CAMB/SOM M/F wtd to shre 3bdr apt w ig kit porch fradly share food & some meals \$120+ subit & ingtrm 625-5447 no smkr N. CAMB-1F 1M sk 1F veg non-emkr to shr 5rm apt. \$85/mo + utile. 876-3958.

CAMBRIDGE, Inman Sq 2 people needed to share 5bdrm, socially conscious coop has with 2F, 1M. Semi-veg, no smoking, no more pets please. 491-8543. CAMBRIDGE Fresh Pond Female roomate 28+ prof share lovely sunny apt avail 6/1 492-7411

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MALDEN-M pref,1 ig br \$230 mo; 1 am br \$200 mo; ht inc, nr MBTA. Quiet w/ pool. 524 3645, 367-3331. Keep trying.

MISSION HILL F seeks 2Fs for 3 bdr apt quiet non amokera indp 1rm furn fleer Arborway T & bue 50+ util Call 427-2262 eve

SECTION TWO

JUNE 2,

1981

BRI/BRKL- 3bdrm, irg light Apt, 3rd fl, 2 porches, on Comm Ave & T, evail 6/1-8/1, Fall opt. \$800. No fue. 734-6118. Kp tryng

BRI-Lig sunny summer sublet June 28-Aug 23. Perfect for someone looking for fall apt. Furn utils incl on Comm Ave trans shopping laundry. \$250. Cell 254-5193.

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BROOKLINE F needed to share 4 bdrm house Close to T, furn bdrm, W/D Nice nghbrhd 2 baths Call 566-5083 Soon!

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BRKLN-All sizes & prices available. Generation II. 864-

BROOKLINE 1br in 4br apt 7/1 to 9/1 nr T & park lkg for a consid reap person over 23 \$93 738-5515

BROOKLINE-Cool. Crnr. Aug sublet 1bdrm condo, furn. Prkng avail. Call days 956-6435 leave massage or eves 738-6356 kp

SUMMER SUBLETS
BROOKLINE-2F seek IF to share
3 % br at Wash Sq. kit,w/w, ir
vfrpi, 1 % baths,indry, includes
parking,no pets, % brick from T &
on bus line-\$197 incl heat & hot
water.Call 566-7608 after 4pm.

BROOKLINE 1 furn rm avail in ige sunny mod ac 3br apt dd sec \$200+ elec nr T summer avail 6/1 277-7679

CAMBRIDGE-sub 6/1-9/1 w/fall opt 10 min walk Harv Sq 15drm unfurn in ing 25drm apt Share w/1M quiet. Prvt drive \$209 inc util 354-5394 eve 547-9220 day

CAMBRIDGE-Porter Sq., F 23 sks 2F/M 22+ to shre lovely conv apt 6/7-9/1 w Fall opt. Pref wrking people. \$130+ utils. Call Ltz esp eves 11-1am; wknds. 864-9671. Keep trying!

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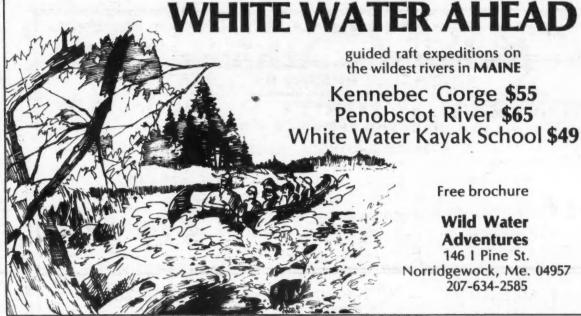
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198

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Drum Kit Brand Newl Silver
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tom 14x22 bass. Memory lock tritom mount etc. Hard shell fiber
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# EOPLE

### MESSAGES

Ronnie from Brookline got your itr Fri Your int & desires r mine Call soon 891-3354 before 9am after 9pm i live alone.

Mike Nashua area fr ap Box 381 add yr age to yr wgt mitply by 45750534 drop 0 call ave 6-8 Be discreet Dave kp trng iv no.

DEAR BETH,
I miss you more than you'll ever
know. Your smile, your warmth, I
need them so. Can't wait to fly to
DC soon, To hold you close and
make you swoon. Love, Tom

WENDYIII

WENDY!!! cleved your letter, very int in letting you!! Larry, PO Box 152, edham Hts, MA 02194

Fred South Shore I'm ready 8:00 pm to 8:00 am 1908348032 RJ

Who are you?-Young lady in a black raincoat-what do you know/didn't expect to see you a second time:what do you know.

Were you in Harv MBTA Sta on Memorial Day 2pm dk blue shirt blk hr and took pics going over bridge. I sat near you, red hair yellow shirt.I must contact you.Pis write Phil Box 2065. Do you resemble Goldle Hawn? SWM would give his eye-teeth to meet you. All serious replys answered, I can offer infinity! PO Box 464, Atkinson NH 03811. SM 60 seeks a petite affectionate woman who has that special ailure for romance and the interest of the entertainment arts. Friendly dating. PO Box 217, Framingham MA 01701.

LORRAINE-MSSMIT Please call me collect 212-489-0788 bet 1 & 2pm. I'd really ap-preciate it. Thanks, Tom.

### PERSON TO PERSON

### BOX **INQUIRIES**

For box mail inquiries, phone 267-4437 between 11 a.m.'2 p.m. daily. Box mail may be picked up between 9 a.m.-6 p.m. Mon.-Fri. Gay Woman would like to meet feminine woman in South Shore area Figure no men. Bobble Box 745 Stoughton, MA 02072

ACTIVE MIT WM 21 gdlkg & trim 70" seek F friend & more. Like nat highs eg classical music, WBCN dance, food, athletcs Box 1978

POETRY & NATURE

Attr. SJF late 30's with poetic loving soul sks atable, very sensitive, refined, educated single gentleman for lasting friendship. I love friends, poetry, flowers, movies, plays, sensitive music, nature, the countryside etc. What do you love? Please write soon. Box 336, 118 Mass. Ave. Boston Mass. 02115

Country Gentleman seeks tall curvy lady for companionship clubs art movies animals humor Box 305 Beverly Farms MA

DWM prof att trim 40s aucstul dragon slayer sixs gal for life in Camelot gallant noble brave I seek your hand ready to do battle nor you My lance steed and castle nobly await yur cry ride off to the forest with me scullery maids 25-60.Box 1915.

SJM 33 sks attroutdoor type SJF 21-33 who enjoys sailing, gd food wine music theatre etc & is warm sensitive & sincere & lkg to enjoy the summer & beyond PO Box 6272 Prov RI 02940

SM 36 wishes to meet siender, attractive, athletic, educated Fa 25-36 frustrated by bar war pawing, excessive snow and recitations of pedigree. Should have pleasurable responses to, but not limited to: Steely Dan, the Wailers, Bonnie Raitt, Miles Davis, Bobble Bland, John LeCarre, Ishmael Reed, Ursuia LeGuin, Hitchcock, Truffaut, Lily Tomlin, Richard Pryor, Plum Island, sailing, squash, ice cream & oriental cuisine. No bigots. Reformed preppies ok. Sense of humor, directness, honesty, unselfishness, affection, willingness to play it as it lays, independence essential. W/WO children. Respond to Box 2065.

WF-yng 18+, prof. attr woman sks same-for friendship, share my sensitivity for the arts, travel, environment for nurturing, write PO Box 12861, Albany NY 12212.

Jewish Woman 33 sks lost Dream: trad Jewish man 30-38 into Jazz film, gd cooking. Knws what he nds: He sks a friend, possibly life commitment. Wants dedicated, interdpnt rel with un-demanding perfectionist. Life is a chance, will you take it? Box 1975

WM 50 attrctd to wmn in 20's, hi engy, lvs tennis, horses, dancing. Vy knowing, ny a snob or arognt. Hv bagged sgr, sit, prmese, expectns & lying. Hates glt, lvs music, writes books. Hv dvrc, wi swim, ski, fly, & cmnicate. Pis write w photo. Box 2079.

Prof WM 32 seeks 18-28 WF 4 summer filing, all expenses paid, must be good looking, sexy & livein, apply photo & phone. By

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I am a 34 year old white Male blonde hair blue eyes 170lbs at-tractive ă would like to meet a married or single woman any reasonable age 18+ for a warm very sensual relationship If my ad interests you please write to PO Box 470 Framingham MA 01701

BI FEMALE
Attr Wcpl early 30's ak Bi Female
for pleasurable encounters PO
Box 215 Melrose MA 02176.

Vy att WM 19 6'5 195, sks very dom att lady for SM,BD games. I'm a wil-endwd coil stud who is eager to please. I desire a stdy relationship.All ages 18+ No ex-perience nec. Box 1965.

SHOW OFFS SHOW OFFS
This SWM, 27, 510", 190lbslave
swaits your command, I am very
submissive for fems, I viv and
couples. You hease-I please. I'm
into hot calle, forced JO, pics, will
pose or take. Will worship boots
and heels I beg you to write 1st
ad Box 1966. PO BOXES

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Amoral afhelatic hedonistic attr 6th 160lb 43 SWM Harvard JD seeks attr F sleepingmate PO Box 2115 MB FLA 33140

NUDE MALES vranted WM college student 18+ for nude photo sessions Beginners ok serious replies w foto phone Box 385 104 Charles St Boston 02114

SK BISEXUAL GAL Tall,allm, prof SWM seeks slim pretty BiWF in her 20s to share friendship and a meaningful relationship. I am a warm affec sensitive person with diverse interests. Looking for a woman with similar qualities. Write PO Box 2583 Woburn MA 01888.

GWM 31 5'8" 150 brn hr bi eyes str actapp sks attr medit or latin gr-act BIGWM for poss relat. Pts send photo and desc itr. Box 1743.

Trim BiWCpi 20's seeksF or Cpi to enjoy Bi fantasies. Send desc & phone no to PO Box 208 N.

PHONE

Hi! I'm beautiful, sexy, uninhibited & would love to

be your fantasy girl!

Call me

(401) 738-8778

Then the fun has just begun.

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VISA

MARRIED WOMEN
Handsome, Intell, single well hing
B Male 30, on Beacon Hill like intell success attrac Married F over
30 to satisfy their sexual needs.
Dicr ussured I am excellent. Box

DAYTIME DELIGHT
Attrac safe straight personable
WM39 would like to meet WFs
30-45, couples for 3somes, who
wish to meet days for adult fun.
Can travel or ent. Box 178 Norfolk MA 02056.

BISEXUAL FEMALES Handsome very well hing B Ma shs attract Bisexual Female accompany him to swing parti

Cape Cod GWM 24 6' 160 attr str act app grt shape into beh pot music danc siss ung man 18+ like me for gd times frndhap rei? Send phn phot des let Will ans sinc rplys Box 141 W Yarmouth 02673.

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would like to come w/me at a swir's party. Prof attr mid 40 6' 180 gentie & happy DWM Box 1902

ATTN: FEMALES
Attr, sincere 30 yr old SWM lawas
music, dance, sports, seeks
relationship with SWF 20-30, PO
Box 152 Needham Ht., MA
02194.

SINGLE MOTHERS
SWM36 Harv grad-musical, phys
fit active. I love kids, dishwashing. Want companion to
shr excitement, a home,peace.
Box 12 Belmont 02178.

SO NH AREA SWM 28 gd lk n sincere new 2 NH sk SF4 sincre relation cl cut lk sports outdre rock gd smke gd personalty Lts meet Box 1997.

great-looking DWF would to share joys of summer with professional male 30-50 Box

THE SUBLIME

THE SUBLIME
SWM 38 tall, pleasant, presentable desires educated F nonamoker withrat for the sublime in nature, music, thought action. I take pleasure from nature, acience. Baroque music, iterature, philosophy, hiking, current events, etc. Idialike amoke, drink, complacency. Please have a profound, sensitive, compassionate view of the world, its ones, its many. Box 106, 115 Mass Ave, Boston Ma. 02115

Virile warm bright prof WMM40+ with a bit of larceny in his soul sks similar WF30+ Box 272 Needham Hts MA 02194.

SWM lawyer gd looking 5'9 ez going but adventuresome seeks SWF 21-30 with aim qualities photo to Box 8583B Boston

WF 5'6 attr honest eks tal attr veget succesful man who plays or enjoys music nature dencing movies talking soul growing ex Box 2036

Single, unattached British lec-turer/artist/writer. 6', allm, fair. Interests:reading, music, home. Wishes to contact lady, 35-40, with similar interests to share tuture life. Genuine committed replies please write with recent photo to Box 2067.

DWM326' trim shat by div sks trim shar underst WF poss long term rel Serious only No phonies Bosto. Bx 7085 Toughton MA 02072.

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Pre-ops—let this WM be your sugar daddy. Fun, dinners, sex. Want long relationship.DLD 113 310 Franklin St,Bost MA 02110

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Bxm Ing legged dark mane grn eyed vixen dealres to satisfy U. Yr wild å intimate fritsys will come true w/sstfl refined beauty. Only deart socell prof men nd apply 4 mutually rewarding retinshp Bx 52 291 Huntington Ave Boston 02115

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fun for 2 attr ladies who want to
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30-40; write Box 1881

Truly gdlkg BIWM 23 6'2 160lb cincut str app athl eincere & dis-crete sks manly guy w heiry chest for gd frindelh, Bigbrithr father type also.Pls and phone if poes to POBox 568 Bostn02102

WM 38 wants petite WF mistress wise successful bachelor with a lot to offer nds once/week sweetness PO Box 266 Stoneham Ma 02180

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DL.D., 310 Franklin St., Boston's original mail drop, established 1972, can meet your needs, Call 423-3543 to rent a private mailbox immediately. 5 minute walk from Faneull Hall/Quincy Market.

Danish stud M 22, 6' blond, athletic sks F 18-30 for corresp Send photo, write: JJ Box 4. Pittsford, NY 14534. SWM 40 into physical fitness has wts etc to share with a F in-terested in working out with him as his partner. Box 2082.

GM Teacher seeks people who have free time during the day this summer and would like to form a group to go biking, hiking, swimming, etc., For fun and friendship. Box 2094

Hil Wouldn't you like to meet me? I6M petite affect affect vibrant & very feminine skg SWM 49+.PO Box 477 Boston 02102.

**PERSONALS** 

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FEMALE **FANTASIES** 

FANTASIES
isn't it time a female has her chance to fulfill her fantasy? Ever thought what it is like to make love to another beautiful woman or a woman and a man? Sound interesting? Why not your fantasies. Bi females preferred. Couples considered. First time for me, why not you? Phone and photo if possible. Box 87 Winthrop Mass 02152.

G Puerto Rican M 27 cute looking for GWM G Puerto Rican M for ser rel 20-30 no one niters Box 2011

BiWM 48 150 57 marr eks eimilar WM for frndshp and good sex Write Bob Box 9055 Boston,MA 02114.

Mature marr WM seeks adventurous couple for fun discreet pleasures No hassies CYT 105 400 Comm Ave Boston MA 02215.

FIRM BUT GENTLE
This tall handsome well educ.
Male wishes a sincere & sensitive long lasting and meaningful relationship with a Female who is beautiful of mind. Only after our compatability is proven in all areas will i then teach this special woman the joys of total boudoff submission, fantasy and highly creative errotica. Write Box 222, Newton 02159.

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BI-FEMALES

22 year old WM young hot seeks 2 ladies for wild 3-sums. This is my first time very excited. Would tave a relat of just the 3 of us. I need 2 sinc ladies. Ph no gets imm response. Send letter to Box 39, 291 Hunt. Ave., Boston MA 02115.

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Staves wittd ying 18+ masc GWM for SM BD WS sex? By 38 yr prof of pain no fats fem drug phony sinc only Box 65 Kittery ME 03904

I chose the closet to respect my family & friends yet sexual needs still exist-Are we alike Div BiWM 42.5°9 170 mesc gdikg & bod eks disc arrang w wi/end cut guy w/similar needs. Box 2008.

Tall handsome separated wh Jewish professional man age who avidly runs, is sensitive a only. Replies confid Write JMB PO Box 1654 Fitchburg Ma 01420 warm seeks similar woman into good health & physical fitness.Please send phone.Box

38-25-36 Enjoy a relaxing hour with a strik-ing blonde at her comfortable South Shore Apartment. I'll tickle your fancy! Box 9737

New club for TV's in Central NE. Write or call the host or hostess for Info. Box 321 Morningdale MA 01530

M.D. & attorney sk females & couples for swinging good times in a large suburban home. Box 120 Bedford,MA 01734.

SWM 30 sks F18-35 for swing partner-lim st neatdclean for once a wk party. Have sailboat for nite sails, desc assured into nice eve wine & dinner, All replies ans. Photo if Poss Phone no Guarentee you'll enjoy. PO Box 2439 Boston 02208.

Seek JrHl, HS & Col girl jox 18+ for nude softbell team. Play Club&FreBoh Drpout OK Pref No Sh Cape Ann. Box 231 Manchester MA 01944.

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An enthusiastic warm sensuous intelligent & pretty SWF invites successful & prof men of good nature in MA RI CT for delicious & magical interfudes Send SASE to Box 7 Putnam CT 06260.

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HEREI
M looking for F to go fishing with.
Must balt your own hook. Box
1342

Sensual WM yg 40s caring å dis-creet skg F Bi or St to fulfill your desires i am att å easy to talk to Your pleasure is my desire. Box 3066 Brockton,MA 02401.

2 YNG BUSINESSMEN Seek congenial females for Gal Friday positions. Send resumes to Magic Carpet Box 269 E. Walpole, MA 02032.

SPRING IS HERE!

I am ready to jog along the Charles and then relax in my steam bath & Jacuzzi in B.H. If your athletic and att. woman ready is get the kinks out and te winter blahs please join me Box 1342

SF BF 1 or 2 & couples have fan-tailes answered by well end MWM 27 attr & discreet adr imo North Box 1135 Chelses 02150

WHY ME?
Because I am a lovely F of color, beautiful eyes, alluring smile, gorgeous long legs. Discrete Prof gentlemen Box 1870.

Prof Gentleman 52 non drinker non smoker needs an attractive woman to occupy a void in his heart Box 180 Bedford MA 01730

Black males! there are hrny White females in your area who crave sex. Send S.A.S.E. TO C.N. Box 263-B Cedarhurst N.Y. 11516

Rt. 24: Commuter traveling daily on 24 wishes to meet other male dealring to expand his sexual awareness. Box 1900

If you're a discriminating hi calibre mature married man seeking a pleausureable discreet encounter this bright att WF with a lovely body a lively libido & inventive mind wid like to hear from you. Box 1889

Expose your wife or girlfriend to the eyes of an attractive WSM 20's & liven up your love life Box 2588 Boston 02208

WM30 stir gentleman sks woman over 55 for occasional intimate encounters. I'll love you.Send photo & phone please.Box 2049.

NUDIST MWM would like to join small nudist group in N.E. Mas or S.E. N.H. Details to Box 1330

Are you faithful caring sincere like to cuddle enend lots of quiet times together with someone who is not afraid of love? I'm 21 GWM gdiking masc looking for same to 40. Respond Box 1872

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Hot & hrny WM40's sks WF 35-50 with large sen but to share feelings & fant mut disc touch of class mid state. Box 2043.

Free Catalogue, Mindpower, Box 518, Newton, MA 02158.

BiWM 5'11 160lbs 29yrs aks intel attrac BiM or Cpl for fun relax semi-refular encounter complete disc & respect guaranteed.Photo phone ans 1st ans all Box 2062.

Photog sks F to model nude PO Box 214 Morningdale, MA 01530.

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Boston, Mass. 02105 Include \$2 per bottle to cover postage and handling. We assume no liability for misuse. Must be 18 years of age to order.

Personable GWM 26 5'10" 170 must relocate to E Mass will do odd jobs Yardwork in exchange for free/reduced rent. Alternatives gladly considered. Details to PO Box 1233 Westfield MA 01086

WM 35 sks masc guys 25-40 in need of hot spanking & discip Your place. Discr assur. Send in-terests & descrip Box 2044

F wanted to attend local swing party. No strings. No pressure A time and place to be your selft Why not try it Box 1660.

SVM gtm yng 50 6'1 185 lbs a nice body searching for truely loving caring sensual & caring lady to share good times. Cape or trip to Bermuda, dancing or dinner quiet eve. Poss it relationship have nice 2br apt 21+ caring loving sensual most imp Box 1972

COUPLES
We are prof WC 27,44 honest dscrt sincere attrc intrating who enjoy mtg cpie for fun & frindehp ple reply.Photo if pos.Box 2046.

WOMEN
Do you wish to crush a man's head betw yr thighs. This man is avail à discrete. Box 1987.

ATT SWINGERS
SWM 28 gd lkg open to all cult
seeks ople-Fa-St-81 any race
18+4 hot creative sax all phon
ans first Box434 WestonMA
02193 SENSUOUS WOMAN?
This tall lean handsome 30-ish SWM will help you act out your paselve or assertive sensuous fantasy with utmost discretion and confidentiality. Slim attr

only. One-night stands or regular sessions. Box 1980. Bi WM 31 vry masc saxy w/ beard longs 4 attr open-minded girl 2 help me swing back 2 str sex Am lonely 8 nd spot lady for close honest caring warm relshp Any age 18+ race OK Gd smk music 8 grt sex Will travel PO Box 26 Hampton NH 03842

FREE VACATION
For 2SWF 18+ drive to Florida 2
wks July with 2SWM 18 and 30
18 yo is European visitor must
have a mem vac write Box 1985.

WM 33 coned good look seeks WF 18-35 share fun good times No heavys North Shore will ans all Box 701 Haverhill Mass 01830

CAPE ONLY lonely down for the summer well bit WM 35 yrs will meet needs for ladies betw 45 & 65 only Box 1960

Tall motorcycliet 32 wants to ride w Bi or GM for fun in the wind & along roadside.Will travel. PO 342 Amherst NH 03031

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BiWM 29 want to meet same desr friend poss reitns I am passive sunc prof absolute disc assurd Box E79 S Easton MA 02375.

GWM 32 6'3 180 seeking same 18+ from Plymouth County to share quiet times.Into nature, hiking backpacking photography.Am gentle, loving, understanding, pensive, sincere and a lonesome Pisces. Send mailing address is Box 311 Hanson MA 02341.

GWM29, 130lbs avg iks sasygo-ing, well adjusted perhaps bearded WM27-34 into movies, cheap wine, quiet walks and the pursuit of a simpler urban saist. No obesity, drugs.Box 2077.

ROOMMATE NEEDED
Part-time Massuese seeks
Easygoing Female roommate or
partner to share expenses of
apartment. Box 258, 118 Mass
Ave, Boston 02115.

SWM 20 6'4" Ath coll stud she Woman (Mar/Sing) to share gd an (Mar/Sing) to share gd Affair? lets have fun, with please. Box 2068

Single white male 26 looking for a single French girl in Natick Framingham area.Box 2047.

New in area, wish to contact 20-40 D/SWF companion. I'm a marr lonely prof. Will teach massage technique. Pl write Box 2071.

**OLDER DOMIN MAN** OLDER DOMIN MAN
This older handsome highly sensual dominant WM seeks
younger submissive attr WF 1839 who likes older men + highly
erotic sensual B&B sessions
within her own limits. Greater
South Shore area. Tell me about
what you like best in confid. Box
2055.

SBM seeks WF for relationship & good friendship. Must be kind, sensitive, caring. Please write Box 2056.

Boyish slim male 18-21 desired by gentle loving man. Close, long friendship. Nonsmoker. Live-in?? Box 276, 310 Franklin St. Boston MA 02110

DYNAMIC DUO
Come join me or me and my
friend for an act filled encounter
Qualified gents need only apply
Box 2070.

WCpl looking for Cpls F or M for hrny gettogethers she Bi he well ndwd any race will call all photo 8 ph no please No box no PO Box 769 Quincy 02169.

GWM 40 slim vathg Batn ak to meet yg GWM with fantasies, pos travel. I'm discreet. Inexp OK, pic if pos. Box 161, 118 Mass Ave.

Attr M to F cross dresser 39 passes easily, seeks frindship & company of intelligent, understanding & discreet woman for dining, sharing & good conversation etc. And a sense of humor wouldn't hurt. Reply w photo to Box 2089.

Attr GWM profi 35 interesting sks guy 18-30 for friendship, a symphony, fun, a glass of wine Box 692 Astor Sta Bosion 02123.

Inexp WmTV 23 sks TVs wM/Fs for disc meetings Enloy drawn in all things. for disc meetings Enjoy dressing in all things feminine if you do too and want company please write desc it tr w/phone Disc assured expected Box 2051.

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Safe, attr WM 30 aks petite att F
20-40 any race for exciting, sensual encounters. No comm or
strings. The rel cd dev if right No
cash No pros Only pleasure & fun
for us both. Box 2052.

Attractive succ slim BIWM 33 So. NH sks sim attr succ sncre BIM Bstn to NH for friendship. No drugs. Box 2040.

MWM 30 2001bs sks overweight married Woman to share fantasy and an affair very safe and highly discreet Box 2041

MWM sks adventuorous fun lov-ing F partner for photo fantasy of intimate moments. Very private Totally discrete Box 2060

GWM 25 5'8" 135 sks older GM 30-50 for farther rel movies diner & lover am faithful adopt im-meadiately at Box 2058

NUDISTS
MWM- would like to sunbathe wkdays with small group or individuals MorF in North Shore area or Southeastern NH Details to Box 2042

WM 23 wd ik to mt guys with vy long hair for some good sex Am vy goodlkng & welli built Bid hair blue eyes Am turned on by long hair will ans all sincere replies vy discr Lv bos Box 2057

MWF vy attr warm sens slim wishes to meet kind gd lking MWM send picture to Box 2053

Hot wcpl + Bi M want lusty fun alone together open to all nis garts sincere mature pref p&p pls Box 75 711 Southern Artery Quincy MA Hot & hrny people given preference 30's up Fs Ms

GAY? CALL NOW

WM 27 businessman needs training in B&D Dominant Females Males TVs couples write with fantasies + demands Tel no + pic if poss to Box 2061

### SURROGATE

Gd Ikng DWM, 32, 5'8 Brookline area. Would like in meet in pretty F jogger for sincere relationships. Box 2039.

SWM 32 Bide hair Gr eyes seeks F 18+ for sensual times and for Or fun Take a chance drop m e a line No gays or Bi need reply Suite 164 82 Albion St Wakefield

Attractive clean sinc exp WCpi late 20's F-Bi slim sexy M-Med bid tender seeking attr Bi-F for discrt 3some phone & photo please (Ret) no. 162 82 Albion St Wakefield.

MWM Educated athletic desires mutually supplemental affair w sensitive sensual woman disc

SUCCESSFUL Prof gentleman deelres to meet slim yng woman 18-30 gd fig for pleasure encounters please send tel no to Box 1961

FOR WOMEN ONLY Two young good looking black men with a desire to meet successful elite women for pleasure Box 2089

MRS. ROBINSON Handsome Young man, 26, would like to meet discreetly for muual seduction. I'm aafe but exciting, tall å tan. Box 1981.

Tail vgdikg WM 28 185 blue eyes masc wants 2 meet smir guy 30 or iess who wants ezgoing and relaxed relationship. I am strt actg & appearing & not into gay scene. Send letter phone to Bx 2078.

Seek M or F to help me with maxy 29 year blond wife. 129 lbs ext rear sk well endwd or fr expt Box 121 104 Charles St Bos

Attractive, slim, Bi-female, 20's, would like to meet similar female for summer fun and friendship for summer Box 2076

Gentle M aks free-spirited, unat-tached, sensual F to share in a beautiful friendship with me ā my very loving Bi woman. If you are attractive, enjoy travel, can offer a long-term relationship ā are eager to please & be pleased, your phone & photo puts us in touch. You won't be disap-pointed. Box 2090.

Attr mature succ prof WM six attr yngr WF 18+ for ocassional discrt afternoon interludes. Write Suite 1247 10 Milk St., Boston,MA 02108.

Friendship Love are offered to the beautiful yg guy 18 with deep dreams in his eyes by boylehly attr yg bi Photo phn Box 2092

SWM seeks fulfilling group exp w/ WCpis WFs please no gays or violence Box 2091

SK LADY 45-80
Prof WM divorced 6' 190 49 yrs
gd lk sks attr lady with class who
is on her own. 45-80 yrs little
overweight fine, can be subm to
right lady at right time. Pier S of
Boston to Prov. Box 592, 330
Frankii st, Bos 02110

Attr WM, 18, str acting, gd snse/humor. Sks Mathi/spts fan, 18+ to teach & help me practice all sports. Lks unimpt. Box 2072.

BI FEMALE
Att opl aks att fem who truly
wants to share good times In/out
of bed.Will mt. 1st & talk Reply to
all w ph Box 346 Camb 02138.

Easy going SWM,23, attr, sks SWF 18-28 for fun after work. Pos rel. First ad. Foto. Fone. PO Box 61 291 Huntington Ave Boston 02115

Young,gay or BI WM wanted for friendship and sex by BIWM 30. Inexp pref. Maybe a trip to coast. Box 240 Westwood, MA 02090.

You TV TS or very Fem GWM slim non hairy. Me WM 305 5107 155lbs good looking hap, I luv to kiss cuddle im GR active FR act/pass Lets meet Portland to No Mass Sand hny fit pic ph to PO Box 334 Durham NH 33824 Hurry Im hot!

GWM 34 5'8 130lbs quiet sinc consdrte st app enj trvi talk sali swim mov show not n2 bar scn sk halry guy for frnd pose r rinshp int or enj rimmng hry ans Box 12 Newtnvill Ma 02160.

MWM intel attr sensitive & discr six shapely gd litg sensible F for no strings but personal relationship. I have a comfortable in town place & would like to recapture some of the excita-ment missing in both of our lives. Phease respond to 8ox 2084

Couples needed by a 35 year old WM Let me feast from your menu Descrete day phone a must. Thanks Box 84 Beverly MA 01915

Seek BiF 25-45 for surprise 3—-some on hubby's B-day in June. WM 37 140; BikF 25 135, both athletic interest is good sex Box 2086

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2 Attr BIWF in or out massage 497-4218.

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Yng Cin shn GWM for Massage hndsm 19yr John 262-3844 24hrs.

Full body massage by yng gdlkng GWM 18 Chris, 536-0717.

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Is this your fantasy? Do you imagine yourself being taken over
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MWF dominatrix blond mistress 29 5'5 128lbs Exc rr & legs str dis & sub for gen gents Box 121 104 Charles Boston 02114.

Prof WM 25 novice in B&D sks understanding & demanding WF secretary housewife or ? who would like to explore my subm classifus No pros Send to SS apt 10 84 S Broadway Salem NH 03079.

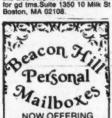
BEAT THE HEAT WM 22 avail to WF for su WM 22 avail to WF for summer nuclity & fun. Great free massage. Send photo fone & descr to Box 752 104 Charles St Boston 02114

Jeans spanking WM 35 sks guys 18-35 for a spanking on the seal of yr tight jeans. I'll heat up the seal of your Levi jeans. Box 1933. CASH CASH

Young males wanted Bi-male will be in Boston 6/11 6/12 will pay you cash to take pictures See you soon. Box 2066.

Any GWM into squeezing power of leg scissor or fun wrestling write this interesting GWM.Send me your fntasy.All ans.Box 2063 WM 36 looking for male bit wanting to be bared admired a spanked. 1st ad. Box 2064.

NO STRINGS sive earthy plyfi WF 25



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service
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SUCCESSFUL Prof man 38 yo hansom desires to meet slim yng woman 18-30 gd fig for pleasure encounters. No pros.Discreet write Box 2087.

MWM 39 self emp w much to loose but I hope more to gain sks F for dis long term caring tender affair Lets help sactherEx 2080.

DANCER/ATHLETE Lean tan muscular M would like to rub down fit F after you work out.I'M sincere safe & aim to please. Box 1981.

Swedish lady, ext well built, is looking for a succ man to share a joyful time. Box 1125 Hi BI-GIRLS!
I'm 23, friendly, foxy, & very Bi. I like jogging, movies, sex, darcing, photo taking, & just about anything siss BI-Girts 18+ enjoy doing together! If you are so inclined, drop me a line. Box 2083.

ADVENTURE LAND Come join a lovely lady for a relaxing sensual encounter at her place. Let's explore our erotic adventures! Box 1958.

I would like its meet an inexp. sensitive young M 18+ w smooth body & boyish features for sinc good times. I am sir act ath WM 32 w must who enjoys bidyoling mits beaches most sorts opening music & physical contact Don't be shy PO Box 430 JP MA 02130

PLAY WITH ME Sensuous petite redhead will entertain discriminating gents in her basul city apt Your pleasure is mine. Box 1306.

Snor MWM who believes variety is the spice of life sks attr WF for dscrt. love affair.Box 314 118 Mass Ave Boston. Mike with Red Mustang couldn't meet you Sat May 23 take yr age + 55 yr hight-2 yr waist + 1267 & call me Bob.

BiWM intel, marrd, gd lkg, gd body, enjoys discr slow bed ses-sion w amieble hm Fr AP male. Welcome new or exper. Box 2075.

MWM 50 sks warm sensual F for daytime pleasure 2ftill sexual drive not satisfied at home Like beach cookouts Touching Shar-ing: have motor home FO Box 2454 Taunton MA 02780

TALL SEXY
Gorgeous F of color will cater to your whims. Luxury apt. Box 1922.

**DAYTIME LOVERS** Tall vy beau 39-25-36 vivacious WF aks successfi men for disc day/night encounter in my cen-trally loc lux apt.Hurry on over to keep me company!Box 995 Boston, MA 02123.

Very aitr MWCpl early 30's sk same Disc a must. Only sincere need apply. Box 2048.

GWM 27 gd lks needs other male 18 for summer fun. Beaches, din, disco and a reistionship possible. Must be gd looking, clean cut, no beards or moustash, want boyish looks. I am 5\*10.160. I am honest, caring and a trustful person. No wierdo's or phonies. Box 1698.

WORK DOWNTOWN? \$6/mo for private post box at 10 Milk/294 Washington, Boston. Tel. ans, Telex, other business services. PO BOX Co. 482-2555.

SWM 25 5'10" 165 ibs doesn't have time to meet people. My business takes most of my time Look ng to meet eincare women to 25 years of age for good times Like boating, tennis, campling, hanggliding etc Meaning rel poss Drop me a line Box 2093

GM 47 6' 155 attr prof; caring & sensitive-seeks GM for lasting rel

Amateur photographer seeking F model for photo session, age 18+ is not important & ex-perience is not necessary. Nice legs prefered I am willing to pay very well Sknd a photo & your requirements to Box 1775

TRANSVESTITES-Social club -Boston. Pvt fcities, non proft. Females wicm. TIFFANY CLUB Bx 426 N Hmptn N.H. 03862 Swing group at So NH mtn top retreat expanding. Singles & couples-enjoy summer with others. Box 2095.

BIWM 25 5'8 135 my str act sinc inexp have all straight friends sk str act sinc WM 18-28 Trust me Im6m dis. Box 2073.

ATT:FEMALES
SWM 36, well built, handsome and well educated. Would like to meet bored housewives or single females for daytime excitement and fantasy furfillment. Disc assured. Please send photo and phone to BDB, PO Box 146, Fayville, MA 01745.

WM 24 5'11" 165 wants to meet WF 20's neat intel gent to be gd frads We can go to the theatre moviee restaurants appris events or just talk Sex not imp Write & send ph & ptc if pose to Box 421 Methuen MA 01644

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LASSIC The service for people who appreciate the

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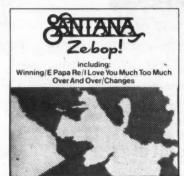


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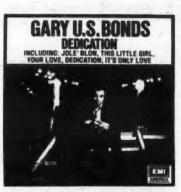
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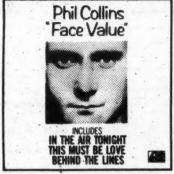
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# **BOSTON AFTER DARK** NTERTAINMENT

# Love of Luke

eneral Hospital, despite having no known lab equipment, seems to have known lab equipment, seems to have come up with a miracle cure for bad ratings. Just short years ago, the Village Voice's James Wolcott pronounced the now-Number One soap "dead but too stupid to fall down." Indeed it was in imminent danger of having its plug pulled by the ABC network when, in 1978, producer Gloria Monty was brought in to give the ailing sudser a shot in the arm. And by spending lots of money, inserting disco music and high-adventure, and putting most of the characters over 40 out to pasture, she has turned this one-time Lazarus pasture, she has turned this one-time Lazarus into a daytime Goliath. Freeminent among purveyors of "love in the afternoon," General Hospital won three daytime Emmys last week — including the award for "best drama"

But to the consternation of over 12 million viewer-fans, Luke, the lovable rapist, failed to win. Anthony Geary, who plays the anti-heroic heartthrob of 18-year-old Laura Webber Baldwin (Genie Francis), and who has caused the earth to move under more sub-debs than anyone since Paul McCartney, was considered a shoo-in for the Best Actor award. (As one outraged fan put it, "he is General Hospital.") But he lost out to Douglas Watson, who plays a middle-aged mogul on NBC's Another World — and who probably hasn't caused a youthful heart to flutter since World War II. The disappointed Geary had to come to Cambridge to pick up a prize: the somewhat lesser-known Homme Fatal Award, bestowed by Harvard's student-run Council for the Performing Arts, also known as the Side-by-Side Council, in the form of a giant china beer mug emblazoned with the univerchina beer mug emblazoned with the university's crest, And judging by the hysterical horde of T-shirted ('I'm a General Hospital fanatic'') teen-queens who jammed Holyoke Street hoping to touch the hem of Geary's leather jacket, Emmy may be the only girl in America who doesn't want to go home with

Geary was accompanied on this strange outing by co-stars Jacklyn Zeman and Norma

Connolly, who play, respectively, his pert sister, nurse Bobbi Spencer, and their salt-of-the-earthy Aunt Ruby, who brought the pair up on the wrong side of town after their no-good, drunken father let their long-suffering mother's appendix burst because he was too cheap, or too inebriated, to send for a doctor. The occasion for their trek east was Harvard's General Hospital Weakend, over which the three West Coast actors presided like a vard's General Hospital Weekend, over which the three West Coast actors presided like a prom king and his court. The agenda included a workshop attended by roughly 175 Harvard students, who paid \$5 to ask questions of the stars (reportedly things like "Do you fall in love with your co-stars?") and watch them aet out authentic General Hospital scripts, playing their own roles and others; a press conference besieged by Geary's screaming fans, a small contingent of whom climbed the Hasty Pudding Club fire escape; entered through a window, and attacked the object of their collective affection; and a Saturday night Continued on page 12



Tony Geary (above); Jacklyn Zeman and Norma Connolly

# Living in soap city

by Donna Kay Williams

'm all soaped out." Mike Osborne has had a harried week. He's just returned from New York, where he hobnobbed with the hoi polloi at the Daytime Emmy Awards ("It was soap-opera heaven - Phil Donahue said 'hi' to me"); he's just wrapped up the General Hospital weekend at Harvard, where Tony Geary (who plays Luke Spencer on GH) was mobbed by 20 screaming women who crawled in through a thirdfloor window while Osborne was interviewing him.

Now he's on the air, and reveling in his role as host of WVBF's (105 FM) once-a-week call-in oddity Soap Sunday (9:30 to 10:30 p.m.).

"Hi, Mike? I was one of the people who came in through the window."
"Ho-kay.... What an inCREDible
week this has been!"

Soap Sunday is Osborne's baby, and he can't believe the remarkable success he's had with the show in just six weeks on the air. "The phone lines light up a

half-hour before we go on, and they don't let up sometimes till a half-hour after we go off," he boasts. "I get tons of letters each week. The show is just getting really big.

Soap Sunday is sponsored by Gloria Stevens Figure Salons, with commercials backed by tear-jerky organ music and bearing titles like "The Indecision of Betty Lou Smith." (Will Betty Lou enroll at GS or will she continue to look fat and cruddy? Tune in next week.)

Osborne is a driven man. At least, he's been driven by the soaps ever since he started watching General Hospital 16 years ago. "I used to come home after school and watch it; then there was Dark Shadows or something afterwards. I just got hooked," he says. Now an admitted fanatic, Osborne

video-tapes the soaps and plays them back at night, in addition to watching them on a two-inch-screen TV that he

carries everywhere.
"Hello, Mike? I just want to say it Continued on page 13

# The Texas transplant

by Donna Kay Williams

Oor Reena Cook. Her daddy, Striker Bellman, the rich and worldly communications magnate, you see, has had a near-fatal heart attack. He's hovering on the brink of death. And poor, beautiful Reena she's hovering outside his room in the intensive-care unit of Houston's worldfamous medical center, becoming more and more distraught over Daddy's condition. And there's her estranged and despised husband, the rich and worldly heart surgeon Kevin Cook, telling her that the only means left to save Striker's life is to perform a heart transplant. Kevin, of course, will have to do the

"What??? Yew want to cut out his haaaart???" Her response is, uh, heartrending. "Yew - yew cannibal, yew!!! Ah'll nevah puhmit yew to dew such a

Aw, Reena. She's so beautiful when she's mad.

Poor Iris Bancroft. Imagine the nerve

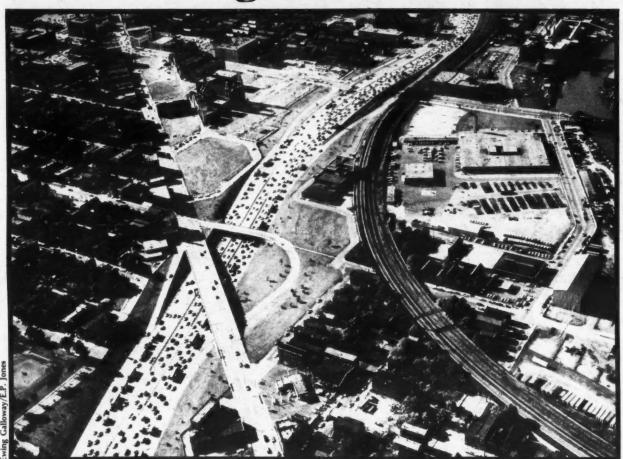
of that con artist Alex Wheeler - whom she just happens to have been madly in love with for the past 100 years or so, and who also happens to have at least a trillion bucks - luring her to his yacht (the Iris, no less) and then setting sail. live in luxury until she agrees to say, "I

It's a good thing Iris brought along her own personal maid.

Poor Dennis Carrington. It's bad enough that he has to flee Bay City for Houston because of a love affair that flunked out. But then, he barely gets a piece of straw in his teeth before his new girlfriend gets raped in an art gallery and begins to treat him like a rat carrying the plague. Then one day — poor thing — he has to wake up with her gorgeous older sister, Paige, and find out that he's proposed to her the night before. So Dennis marries her. And what does Paige do? She goes and gets

Continued on page 13

# Television Renovating the 'American Dream'



# The gentrification of prime-time

by R.D. Rosen

ook, Jennifer, a show for us! ABC's promising new prime-time drama, American Dream (Wednesdays at 9 through mid-June), seems at first glance like the saga of a young, upscale family transplanted from the suburbs to urban soil, the now "gentrified" Chicago neighborhood where the father grew up. The lyrics of its bluesy theme song describe social and economic anxieties with which an increasing number of couples can identify: "A dollar's only worth a dimé/And living's just like doing time/Those spacious skies are half the size/Can't you see/It's hard to be/Chasin' the American dream.

In its second and third episodes (shot on location in Chicago, as was the highly touted first two-hour installment, which I missed), American Dream tried to make the most of city-versus-suburb issues within the context of familiar plots about teenage drug and sex. But so far the theme of trading in the conventional suburban dream for the more modest style of the urban gentry has taken a back seat to quite a different motif - what I like to think of as the theme of the Precocious Teenager (more on that anon). Yet the intelligence and familiarity of American Dream's characters make the show feel like a less volcanic Ordinary People. American Dream strikes me as one of television's better efforts to reflect America's cultural life, rather than to

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create cultural fantasy.

The Precocious Teenager in American Dream is Casey Novak, played with admirable range and sensitivity by Tim Waldrip. Casey, a high-school senior, is the oldest of three children of Danny Novak, a buyer for a Chicago department store, and Donna Novak, a housewife who is trying to have her fourth child (the family is already unfashionably large, but television parents are meant to be fecund). The family is rounded out by young teenage son Todd (Michael Hershewe), five-year-old Jenny (Andrea Smith), and Donna's live-in father Sam (John McIntire). They live in a stone three-flat in Wicker Park on Chicago's North Side; some of the rooms have been renovated, while others, like the kitchen, remain rather grandmotherly, as if the producers hadn't decided how upscale the Novak family can afford to

The father (Stephen Macht) is a big, good-looking guy who looks and acts like a cross between George Segal and White Shadow's Ken Howard. He's impulsive but compassionate, caustic yet caring; though he's a former pro-football player for the Chicago Bears (Ken Howard played a former Chicago Bull basketball player), he's seen early on wearing an apron, and - lest we think he wears it just to dry the dishes, a la Ward Cleaver - we also learn early on that he actually cooks the family meal once a week. With the outside world he's abrasive, but with the kids he's the more hovering and anxious of the two parents. Donna (Karen Carlson) also has more tension in her character than the usual maternal television stereotype; though warm, she is matterof-fact and preoccupied in a way that makes her seem less accessible than her husband. She is hurt by intimations that her oldest son is growing up and out of her parental reach, but there is nothing doting about her concern.

The Novak's marriage is tender and earnest - almost to the exclusion of the humor we've come to expect in these renderings - and we feel that they've yet to take each other for granted or begun to use the marriage as an occasion for abuse or jousting or pointed gibes in front of the kids. Danny and Donna are too smart to be the Bunkers, too rough-edged to be Ozzie and Harriet, and not clever enough to be Bob Newhart's Bob and Emily. This is, after all, drama, and the texture of their relationship was best illustrated in a

hospital scene during the third episode, after Donna has miscarried their fourth child. While the camera performs a single, painstakingly slow zoom in on them for the entire three-minute scene, they are intimate in a way that television series normally don't tolerate. Thanks to Macht's and Carlson's acting, even lines like, "Your choice - you can put up a wall or build a bridge" and "All I've got to share is a lot of pain" seem convin-

cingly appropriate.

Todd, the younger son, is portrayed as the good-natured hustler, less Oedipally encumbered than his older brother. He's the macher in the family, always looking for the angle, but not for anything so pedestrian as getting the family car for the evening, or a larger allowance. Instead, he's devoted to playing the stock market with the aid of his grandpa's pal, the man who sold them their house - a sage curmudgeon played by veteran Hans Conreid. Todd is not above trying to hoodwink Conreid to protect his investments. Although he's the kind of kid who may grow up to be a commodities broker with no soul and a hideous taste in clothes, for now he's lovable precisely because of his wheeling and dealing. Jenny, his little sister, is less lovable because she's meant to be so much so. She seems to have been created for the whole purpose of cracking precocious jokes. As her parents go out to dinner, mother informs little Jenny that grandfather will cook dinner for her. "Grandpa," Jenny gushes, "heats up beans better than anyone in the world." To which Mom replies, "I'm sure Julia Child is hyperventilating." Her retort tells me something about the kind of people the Novaks are - prone to watch public television and have anxiety at-

But the real role of precocious one is given to Casey, a well-built American teenager well on his way to looking like his father. If the other members of the family have hardly noticed that they've moved in from the suburbs, Casey has nothing but culture shock and adolescent trouble. It's his adjustments to urban life that provide the fodder for episodes two and three. As if going from a presumably lily-white suburban high to a city public school weren't enough, Casey's father accepts an old buddy's offer to run the junior-varsity football team's conditioning program. Casey correctly perceives that his father's daily presence at the school makes Casey seem even more pampered. Meanwhile, Dad is having problems of his own with the JV team, in particular with a tubby, oldish lineman who talks back and deliberately makes his teammates look bad. Dad's efforts to have him kicked off the team are thwarted by the discovery that he's in reality an undercover nark assigned to root out the source of the school's prodigious dope traffic (why a nark would so relentlessly call attention to himself by being an asshole is beyond me, but it's not good to ask too many questions). When the fuzz arrives to sniff some lockers and a black student hurts himself trying to flee, everyone thinks that Casey's the snitch, and he takes his lumps. Casey visits the injured suspect in the hospital-to convince him that he's not responsible for the drug bust (the other student isn't guilty of anything either), and in a scene where Casey acts with uncommon selfpossession and logic, the cultural and racial gap is bridged and everyone's

Casey's problems, however, appear more intractable than the school's. He's pissy around Dad, whose idea it was to return to the city. Dad's angry over Casey's complaining. "Maybe I'm not a very happy person along about now," says Casey. Mom: "Well, you don't have the right to dump a ton of guilt on Dad." Tempers flare, but not for long. Soon Casey turns wise and self-reflective with an apologetic Mom, as though he'd just swallowed a handful of Grown-up Pills. Eyes moisten. Mom tells Casey admiringly, "I didn't learn until I was 25 that I

still had things to learn."

This, and the scene in the hospital, are what I like to think of as Moments of Maximum Maturity - instances when someone, often in contradiction of what we already know about his character, suddenly becomes a paragon of good sense, compassion, humility, and toler-ance. Of course, Moments of Maximum Maturity are usually arranged to expedite the moral lesson or lend a dramatic roundness to the proceedings, but they can compromise a show's integrity. That's the reaction I had to Casey; when he emerges as the most adult personage on the show, I feel manipulated. Few, if any, teenagers in real life ever have the emotional resources, preternatural wisdom, and capacity for growth that Casey demonstrates.

Take the third episode, when Casey's hormones entrap him. Two of Casey's friends trick him into visiting a 26-yearold woman they've portrayed as a prostitute. While the friends wait giggling across the street, Casey knocks on her door. Of course, Myra is no whore at all, but seeing Casey's self-satisfied friends, she invites him in and homiletically tells him, "Just because you take a liking for a lady doesn't mean you take out your wallet. You remember that." Meanwhile, the friends fidget outside, wondering if Casey's gotten the better of them, after 'How's a guy to know who will and who won't when they all act like bornagain bunnies?" one says to the other, sounding like an updated Eddie Haskel.

Casey leaves Myra's apartment with the intention of letting on that he's just lost his virginity, but he hurries back to tell her he can't do that, "'cause that would hurt you, and I don't want to hurt you." This forces Myra, once Casey has left, to lean against the door and sigh, "How nice." Really, Casey's got to stop taking Grown-up Pills.

Later on, Casey falls in love with Myra, has a run-in with Myra's separated, unemployed, drunken husband, and pretty much stays away from the family. Mom miscarries. The next day, a coincidence · allows Mom to spot her son nuzzling this older woman on the street, and for those of us who didn't get it already, it's apparent that Mom has lost two of her children. A scene or two later, Casey, behaving with characteristically uncharacteristic aplomb, visits Mom in her bed-room and holds her hand. But Mom precipitates an argument by bringing up Myra: "I guess the kind of people you meet in the city are not the kind you meet in Arlington Heights," she says, as if Myra is some specifically urban pervert, and as if the suburbs too aren't filled with their Mrs. Robinsons colonizing the

Afraid Casey will move out, Mom arranges to meet Myra, who assures her that "Casey may not be your little boy

UBUQUE, IOWA - The problem with visiting Dubuque is that it's difficult to separate the city from the myth. The myth got started in the '20s, I think, when Harold Ross, then editor of the New Yorker, boasted that his magazine wasn't published for "the little old lady in Dubuque." Since hearing about the story, I've wanted to meet that lady. But when I finally made it to Dubuque - to attend the world premiere of Avco Embassy's new movie, Take This Job and Shove It - I discovered she had left town. There are no little old ladies in Dubuque - at least, you don't see them in the stores, strolling the downtown malls, or at the premieres of major mo-tion pictures. In fact, the first thing you notice about Dubuque is not its people, but its ersatz people - the fire hydrants. They're painted to look like little men, with the spigots peeking out at the crotch. When you finally meet some Dubuquers - as they call themselves you're impressed by their friendliness (of course, the population is so homogeneous that the residents can afford to be civil to one another - 60 percent are Catholic, and, out of 65,000 residents there are 102 blacks, making Dubuque atypical of American cities). But what's really fascinating about Dubuquers is their eating habits. They love rolls; at one breakfast, I was offered sweet rolls, corn rolls, pecan rolls, jelly rolls, biscuits, and Parker House rolls. And Dubuquers like beer - they drink more of it per capita than any other town in the country (the official explanation is that women who drink suffer no social stigma). Beer, in fact, is why Take This Job and Shove It was made in Dubuque.

Set in a brewery, the movie chronicles the laborers' struggles to improve working conditions after the company is purchased by a profit-hungry conglomerate. By a wonderful coincidence, Pickett's, which manufactures beer in the heart of downtown Dubuque, was recently purchased by the mammoth Agri Industries. Despite the film's anti-corporate sentiment, Joe Pickett, the affable patriarch who manages the brewery (and is played by Art Carney in the movie), was able to talk Agri's executives into loaning facilities for the film. Pickett even arranged to have the company's brand names used in the picture. This saved Avco the \$10,000 it would have had to spend to create bogus labeling, and of course it benefited Pickett's (which isn't a big seller, even in Dubuque) as well. "I call this movie the biggest beer commercial in the world," Joe Pickett told me and 34 other reporters as he herded us around his brewery, and you can bet the line will turn up in more than one review of the

Perhaps the only Dubuquer trait one could brand "hick" is a startling naivete about the movie business. Considering that this wasn't the residents' first experience with Hollywood the dream factory, they probably should have known better. Just three years ago, Sylvester Stallone and his gang came to Dubuque to film F.I.S.T. (it was the closest they could get to 1930s Cleveland). The Dubuquers claim to have been put off by the arrogance of star and crew, but maybe they just didn't like playing second best to 1930s Cleveland. On the other hand, Shove It was not only made in Dubuque, it's also set in Dubuque, and ever since the film began production last summer, the picture became a source of civic pride.

anedings from Dubugue

Bigfoot buries the competition.

This was the movie, they thought, that would exorcise the little-old-lady myth for good and put the real Dubuque on the map. Shove It posters filled every Dubuque storefront, and "Shove it" worked its way into the local argot; the mayor declared a "Take This Job and Shove It Day," and every merchant, it seemed, had an ad campaign based on the phrase. Pickett's put up billboards telling you to "Take this beer and love it."

On Wednesday, the day before Shove It's premiere, the critics were invited to a special screening of the film, so they'd be able to ask intelligent questions at the interviews the next morning. The constellation of celebrities who had made the trip to Dubuque was not what you'd call luminous: it included Robert Hays, the film's nominal star; co-star Penelope Milford, who has about five lines in the film's final cut; director Gus Trikonis, whose biggest claim to fame is a broken marriage to Goldie Hawn; and Greg Blackwell, the 29-year-old good ol' boy who produced the film. Bigfoot, a custom pickup with four-foot-high tires, dominated every event; the truck has only a few scenes in the movie, but the studio seemed to be promoting the vehicle as its biggest, newest star. Co-stars Art Carney, Eddie Albert, and Martin Mull declined their invitations (the previous night we had watched Mull on the Tonight show tell Carson he'd been asked to the Shove It premiere, "but I told them I'd rather be on your show, Johnny"). Also absent were Barbara Hershey, David Keith, and Tim Thomerson, who do the only real acting in the film. Significantly, the movie rarely came up during the interviews. Hays told Airplane stories; Milford said she loved Dubuque

"because it's so perfectly little"; Trikonis blathered about how "the Mona Lisa was not painted in 18 days"; Blackwell laughed a lot and told us about his next project, a family film starring Tim Conway and Harvey Korman. Meanwhile, Bigfoot cultivated his mystique as the strong silent type.

strong, silent type. When evening came around, some 1500 Iowans, most of whom had paid \$20 a ticket, crowded the Kennedy Mall, where Take This Job and Shove It was to be presented in three theaters. Sue Riedel, a speech and theater teacher at the local high school - and the type of perky blonde that wins congeniality awards in beauty pageants - served as mistress of ceremonies. Robert Ray, Iowa's governor since 1968, had flown in from Des Moines for the festivities. Ray had taken a liking to the film's title. "Now I know what to tell you folks when I'm up for reelection next year," he quipped. Finally, the stars, director, and producer arrived in a motorcade of pickup trucks, with Bigfoot leading the way. Riedel gave Robert Hays a big hug. "All the queens are excited to have you here," she told him. Hays blinked. "Queens?" "The ladies of Dubuque.

There was an official queen presiding over the ceremonies: Cathy Metz, who had earned the title by best explaining, in 25 words or less, why she wanted to be the Take This Job and Shove It Queen. Metz was flanked by the four runnersup, who were officially dubbed Shove It Attendants. They all wore prom gowns and seemed generally overwhelmed.

The time came for us to take our seats, and Riedel went from one theater to the next to introduce the film: "Just as a good book is only words until somebody reads

it, so is a movie nothing but tiny pictures until somebody sees it. That's why you're here tonight — to see this movie. So on with the show!" The lights dimmed, the audience sucked in its breath, the movie began. Cheers filled the theater when the camera zoomed in on the Dubuque Star Beer logo. The girl sitting behind me whooped when Hays stopped outside a local bar. "I'll bet my dad's in there, drinking!" But gradually the show of enthusiasm diminished to a few half-hearted laughs; by the end there was only cool, courteous applause.

The movie, you see, doesn't show the Dubuque that Dubuquers are most proud of: its hills and bluffs, the Mississippi, the historical district with its theaters and art galleries. In fact, with the exception of Pickett's brewery, Take This Job and Shove It doesn't really show Dubuque at all, and it might just as well have been filmed in a closed studio. But what really offended the audience was the film's attempts to replace the myth about the little old lady with an even more outlandish one: according to this picture, Dubuquers are brawling rednecks who pee on one another's pickups and douse themselves in beer at every opportunity. When Hays and his cronies began frolicking in a mudhole during the company-picnic scene, even the girl sitting behind me was riled. "They're trying to make this look like a hick town," she fumed. (An article in the Des Moines Register cites some more reactions: "We're fun-loving people, but I don't think we're quite like that." "It seems you just drive around in a pickup and burp a lot, and everything's fine.")

At the reception following the screening, the atmosphere was so chilly you could have poured hot fudge over it and had dessert. Instead, we obediently lined up to collect our post-premiere snack: an exotic meal of barbecued ribs, Swedish meatballs, and Pickett's beer. A C&W band provided music, but it was mostly the studio and press people who made like urban cowboys on the dance floor. The Iowans watched politely from their seats. They weren't about to be caught

acting like hicks.

As I said, Dubuque should have known better. After all, one doesn't go to a movie called *Take This Job and Shove It* and expect to see a sensitive, tasteful paean to heartland virtues. And this *was* part of the bargain they had struck: Avco got its publicity, and Dubuque the million or so the studio had pumped into the local economy while making the picture. On the whole, the city seemed to be taking this blow to civic pride gracefully. Still, as the party dragged on into the night, I felt that only good breeding kept every Dubuquer from telling Avco what to do with its movie.

anymore, but I don't think he's ready to be my man." Sticking to her word, she dismisses Casey from her life. In the end, everyone gets something back: Myra her independence when she most needs it. Mom her oldest son, and Casey a semblance of the adolescence he keeps escaping.

In the tag scene, Casey and his mother are huddled together on the couch, watching a tearjerker on television (just as we're watching one, too). For a moment, it's hard to tell whether he's son or husband. The doubt is dispelled when Dad comes into the room, finding Mom in tears and Casey tearing. Casey tells his father that the movie was better the first time he saw it. This gives Dad a chance to sermonize: "The movie hasn't changed; maybe you have."

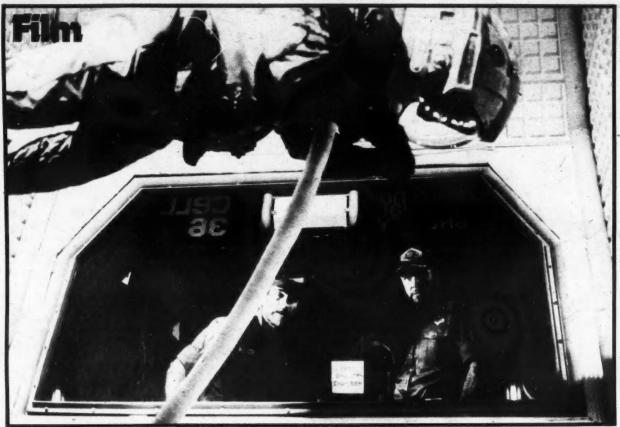
The comment begs the question: Casey already is an adult well beyond his years, an example of the Precocious Teenager. Think of Gary Frank and Kristy McNichol on Family, far ahead of every-

one else in self-knowledge. Think of Timothy Hutton in Ordinary People — against a background of confused, incomplete parents, he stood out, in almost a saintly light, as the person most enmeshed in life's messy circumstances, most able to confront himself, most willing to change. I think also of a made-fortelevision movie some months ago in which the son, just out of adolescence, has a love affair with his mother's best friend (Susan Flannery). There, too, the young man's maturity dwarfed his dazed mother's.

Are these signs of a new idealization of adolescence, or is it just laziness on the writers' part? In American Dream, Donna says to Myra, "I don't want to be a parent who meddles, but I think of all the parents in Arlington Heights who didn't meddle, and their kids ended up smoking everything but AstroTurf." In a time of unprecedented changes in family relationships parents are no longer sure, as Robert Young and Jane Wyatt once

were, of the world they live in and their right to meddle with it. Out of guilt, or maybe envy, adults who write television shows now seem to want to endow the children with a superior and unrealistic ability to cope. (Of course, Beaver usually got the moral point with astonishing ease — no ugly tantrums — but the issues were goofier.) Twenty years ago, family shows portrayed childhood and adolescence in a pastoral light. A show like American Dream puts them in a gritty light while the parents stand around trying to get their bearings. It's a more faithful picture of contemporary family life, perhaps, but it has overshot reality.

My fear is that, in fastening these characters to predictable and flashy television plots, American Dream might lose its promise as a record of family life. Still, the show has a better feel than most for that life, leaving hope that the remaining episodes (only seven have been shot) will live up to the many ironies suggested by the title.



Jail, Jupiter-style

# Space cowboy

### Showdown at the Io corral

by Stephen Schiff

OUTLAND. Written and directed by Peter Hyams. Production design by Philip Harrison. With Sean Connery, Peter Boyle, Frances Sternhagen, and Kika Markham. At the Charles and the Chestnut Hill, and in the suburbs.

It's one thing when a movie looks into the future and the future doesn't work; it's quite another when the fu-ture seems to work exactly the same way as the present. That's what happens in an otherwise routine space thriller called Outland, and the effect is rather disturbing. Nothing in this movie's universe is comfortingly distant the way, say, a planet of authoritarian apes is, or an empire of nefarious space-knights. Nothing is diverting and zappy, like laser guns and talking robots, and yet one is drawn in anyway, by a vision of the present clothed in the future's finery. One of the first things I noticed in the movie was the guns. Because they're just guns. Not rayguns, laser guns, or sawed-off cosmicenergy guns. They're guns ordinaires, and they fire noisy, sparky things that look for all the world like bullets. Moreover, even though Outland takes place on Io, Jupiter's chilly volcanic moon, the cafeteria they've got there looks suspiciously like the one you might find the employees of any large insurance company grumbling about. The kitchen, too, is surprisingly down to Earth; big, stainless-steel doors, electric mixers (maybe they're atomic, but they look electric), steel cleavers, plain ceramic plates. The griddle looks like a griddle. Io, it seems, is a company moon, the home of a titanium-mining operation run by an Earth outfit called Con-Am. The miners wear uniforms like the ones people at gas stations wear. They live in dinky metal rooms that would not be out of place on any vessel employed by the US Navy. employed Their boss, Sheppard, has a big office and spends most of his time in it practicing his putting. And then there's the music. The mine workers on Io retire every night to a big, dark "Leisure Club," there to guzzle space Scotch and pick one another up. And the music they hear is gruff, guttural stuff - all thumping bass and crashing cymbal. There's no melody, no counterpoint, no sweetness, and nothing really strange either - no serialism, no 12-tone rows. Outland has seen the future and it is punk.

What's at work here is not a failure of imagination. It's a very canny idea of what sort of future we'll buy. Despite the plethora of sci-fi movies that Star Wars has spawned, you sure don't see much utopianism about these days. And where, after all, would a utopia come from? Certainly not from any social or political

system our planet has yet produced. Utopias, it seems, require the cooperation of two forces: technological advance, which provides the means to solve such problems as overcrowding, hunger, and depletion of resources; and social advance, so that if technology allows us the opportunity to live peacefully and without rancor, we'll do so. But under what circumstances could those two forces ever cooperate? Socialist thinkers, optimists that they are, can always imagine a society willing to live in peace, but socialism hasn't exactly been a fount of technological discovery. And capitalism, which can spew technology endlessly, is based on the one enduring human quality

that guarantees strife: greed. Even if we're not exactly conscious of all this, it has seeped into our thinking. We've become a society unable to imagine a future that isn't bleak — unable even to imagine a future very different from the present. In an age of cutbacks and recession, the future just isn't marching cheerfully forward the way it once promised it would. From the wonderment of the moon landing, we've cut back to the pragmatism of the space shuttle. From the glistening prospect of the super-car, we've cut back to the modest prospect of the super-saver-car. There are even whispery forces intent on making war smaller, so that we can have one if we want to. When our technology expands so far beyond our humanity that we're forced to confront the unthinkable - big, big war, for instance - then, by some mysterious natural process, we find ways of scaling our technology back down, down to the size of our morality. This process, I believe, is what is meant by the phrase "lowering our expectations.

Outland's image of the future is based on just such lowered expectations, and

that's what makes it feel so realistic realistic in a way that's exciting all by itself. Most science-fiction pictures require us to recognize the humanity of the characters, so that we have something to hold on to in a strange and bewildering universe. But in Outland, the characters scarcely exist. What you identify with is the setting. The movie is High Noon on a new frontier - Io - and the story in High Noon was never particularly engaging. Back on Earth, the narrative depended on our faith in the hero, marshal Gary Cooper, the cowpoke who would not be cowed. To love High Noon - and many unaccountably did - you had to be swept up in Cooper's struggle with fear and conscience; you had to despair at the discovery that four blackguards were going to saunter into town at noon for a showdown with him; you had to deplore the cowardly townfolk — even Coop's wife, Grace Kelly — for deserting him when the chips were down. And it helped, in 1952, to be able to view the movie allegorically, as an outcry against McCarthyism and the nation of sheep that accommodated it. Seen today, High Noon is an earnest, tremblingly righteous wheeze, and, isolated from its setting, Outland would be one too. But the writer-director, Peter Hyams (Capricorn One, Hanover Street), has toned down the man-of-principle speechifying - or, rather, he's wisely assumed that we already know all the cliches — and in so doing, he's streamlined the plot, and made it suspenseful. Outland feels clean, swift, and concentrated in a way that High Noon never did, because High Noon was about morality and politics. Outland is simply about how crummy the future will look

Sean Connery has the Gary Cooper role, and this is as it should be, for Connery is an open, straightforward actor who can summon a lot of emotion very quietly, without doing damage to the scenery. Big and graying and still firm, he never preens, never pushes himself on us, never appears more knowing or ironic than he ought to. He is aging splendidly. In the very way he moves, there's something humble and disarmingly candid, and that's why he can make even fear look good. He simply shows it, without shame, and it becomes touching in a man so vigorous. Connery plays Federal Marshal O'Niel, an undistinguished lawman, a little too outspoken perhaps, who keeps pulling bum assignments. Io, for instance - the sort of community that attracts the Earth's lowliest flotsam. What brings them is greed and despair; they work and live horribly, get paid well, and

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# Misplaced cowboy

by Owen Gleiberman

THE LEGEND OF THE LONE RANGER. Directed by William A. Fraker. Written by Ivan Goff and Ben Roberts. Cinematography by Laszlo Kovacs. With Klinton Spilsbury, Michael Horse, Christopher Lloyd, and Jason Robards. At the Cheri and the Chestnut Hill, and in the suburbs.

ne of the reasons Westerns are dying out is that the youngsters who now make up the majority of the movie audience have always viewed the genre as a bit of a joke — old-time melodrama, with six-guns. To young moviegoers, the ones who grew up not with Stagecoach and Rio Bravo but with Saturday-morning cartoons featuring Bugs Bunny and Elmer Fudd in 10-gallon hats, Western conventions aren't simply archaic, they're dusty fragments from a lost civilization — namely, American society prior to the pop-culture boom of the '60s.

It's for this audience that The Legend of the Lone Ranger has been created. The Old West has looked campy before (Blazing Saddles) and it's been used as a setting for good-natured nostalgia (True Grit), but never has it seemed so harmlessly quaint. Director William A. Fraker has tried to do for the Lone Ranger story what the Superman film did for the old comics - turn it into a quasi-campy nostalgia trip while playing the story with a straight face. There's a crucial difference, though: it's impossible to update a piece of mild folklore like the Lone Ranger legend without destroying its integrity. So the movie stays resolutely faithful to its sources, and the result is a limply amusing piece of Americana.

Needless to say, the film trots out every scrap of Lone Ranger mythology: the silver bullets, the white stallion Silver, and, of course, that most demeaning of stone-faced Indian catch-phrases, "Kemosabe." Like the "truth, justice, and the American Way" line in Superman, though, these are mostly affectionate throwaways. The only bit that strikes a nerve is the theme music. Make no mistake about it: years ago, whoever decided to make the William Tell Overture the Lone Ranger's anthem knew exactly what he was doing. The sequences that use it are the only ones which really come alive. In one furious fight, explosions and flying bodies are set to Rossini's heroic strains, and the music turns the violent brawl into a comic ballet.

It's no surprise that parts of the movie Laszlo Kovacs (New York, New York) did the cinematography, and first-time director William Fraker is himself best known as a cinematographer, having shot such dazzling technical showcases as 1941. Together, Fraker and Kovacs bathe the desert vistas in syrupy golds and oranges, achieving a shampoo-commercial lyricism that is the perfect visual counterpart to the old-fashioned theatrics of their story. In fact, so much time is devoted to getting that look that the purported attempt to unveil the "human" side of the legend - the man behind the mask, as it were - never pans out. Everything about the Lone Ranger's character, apart from his commitment to honor and justice and all that stuff, is revealed in two scenes: a Walt Disney-ish introduction with the young John Reid (future Lone Ranger) and Tonto becoming boy-

hood blood brothers, and the adult Reid's truncated (but unexpectedly erotic) romantic interlude with the daughter of a local newspaper editor.

The rest of the movie simply follows the dynamic duo (trio, if you count Silver) as they travel over hill and dale to fight Evil. The chief offender is Butch Cavendish (Christopher Lloyd), who leads a platoon of thugs that has brought fear and disorder to the land by slaughtering an entire army of rangers (John Reid's brother among them). Their master plan makes even the most grandiose dreams of Butch Cassidy and the Sundance Kid seem a little small-time: the Cavendish gang wants to kidnap President Ulysses S. Grant (Jason Robards) and demand in ransom the entire state of Texas. (What they plan to do with it is never exactly explained - open a dog track perhaps?) Grant is traveling with three famous companions, Wild Bill Hickok, Buffalo Bill Cody, and General Custer - though with one line apiece, they seem less like characters than figures out of Madame Tussaud's. Robards gives his standard gruff-humanitarian formance, and a scene in which he shoots pool and raps politely with the devious Cavendish is more engaging than anything else in the film. As usual, villainy is far more interesting than simple heroism. Although Christopher Lloyd, who plays Cavendish, hasn't much of an acting range, he's got a Face - a big, white, scowling one that viewers may recognize from One Flew over the Cuckoo's Nest. in which he played one of the more blasted lobotomy cases. Butch Cavendish is a comically one-dimensional character - the only thing he's missing is a mustache - but Lloyd's piercing eyes are an appropriately hoky emblem of frontier malevolence.

Nothing the actors do could possibly be as insipid as the narration, which is delivered at regular intervals with the kind

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A STATE OF



Harry Murphy and Cheryl Giannini

# I do, I do

# Figaro's first marriage

by Carolyn Clay

THE MARRIAGE OF FIGARO by Pierre-Augustin Caron de Beaumarchais. Translated and adapted by Mark Leib. Directed by Alvin Epstein. Set designed by Kate Edmunds. Costumes by Rita Ryack. Lighting by James F. Ingalls.
Music composed and directed by Stephen
Drury. With Harry S. Murphy, Cheryl
Giannini, Tony Shalhoub, Karen
MacDonald, Barbara Orson, Albert J. Duclos, Bonnie Zimering, Linda Atkinson, George Martin, William McGlinn, Thomas Derrah, and Chris Clemenson. At the American Repertory Theater, in repertory through July 2.

There is nothing wrong with The Marriage of Figaro that Mozart couldn't fix. But he's busy on Broadway, pinching and farting his way through Amadeus. The American Repertory Theater has gone ahead — actually, backward — without him, re-enacting Figaro's first marriage, as depicted in the 18th-century French

comedy by Pierre-Augustin Caron de Beaumarchais. Later, Beaumarchais's intricate plot was divorced from its politics and remarried to Mozart's music (with a libretto by Lorenzo da Ponte), whereupon it became even more famous as an opera. But the ART gives us Figaro in its revolutionary youth, sniping at the aristocracy with nary a song in its art (at any rate, nothing good enough to distract Mozart from the lullaby of Broadway).

According to director Alvin Epstein and translator/adapter Mark Leib, their purpose was to reunite the familiar romantic intrigues chez Almaviva with the subversive elements that made The Marriage of Figaro a scandal in 1784 when it was finally performed, thanks to Marie-Antoinette, after six years of sup-pression. Unfortunately, the French Revolution, which came soon thereafter (no thanks to Marie-Antoinette), took a lot of the sting out of Beaumarchais's satire of a decadent nobility who owed their pomp to circumstance. Napoleon

apparently called Figaro the revolution already in action - in which case it helped to render itself obsolete, at least from a political standpoint. And poor Beaumarchais was no more popular with the revolutionaries than with Louis XVI, who had him jailed briefly after Figaro's opening. But the upstart clockmaker (who said he wrote plays only because he had no other hobbies) had a tendency to take a licking and keep on ticking.

So does Figaro, a manservant who combines the wit and wile of a Shakespearean fool with the refinement of Upstairs, Downstairs's Mr. 'Udson. In The Barber of Seville, you may recall, he helped Count Almaviva to whisk the lovely Rosina out from under the nose of her marriage-minded guardian, Dr. Bartholo. Here Figaro is set to wed the Countess Rosina's pretty maid, Suzanne - on one of the longest days in stage history. (From morn till night, the comedy runs three hours.) But the Count, a philanderer long sick of the prize he won in Seville, has his own plans for Suzanne, whom he hopes to seduce before the wedding. (Evidently, noble: do not like sloppy seconds.) What's 1 tore, the Count thinks he is being gallant, since once upon a time it was le droit du seigneur to sample the sexual wares of his female servants on the nights before their weddings. He, on the other hand, is wooing Syzanne with an offer of true if transient Continued on page 14

a song publisher, provides the evening's Steve Martin for most of his mannerisms. The distaff performances are onenote: Paula Plum is giggly as the ingenue,

It's no mean feat to write a musical that's at once entertaining and has a certain degree of thematic complexity, and Morayec can be proud of her work. But the most important question attending a new musical of the old-fashioned variety is: do you come out humming the tunes? And the answer, in the case of Dedell's, is yes, at least a few. "Tin Pan Alley Went Walking" is a haunting tribute to the era, and both "These Are the Days" and "A Piano in the Parlor" are tuneful ballads that don't leave you gagging on their sentiment. Most of the other songs work well within the show but are too imitative of particular styles to be distinctive. In this respect Dedell, an admirer of Stephen Sondheim, has more in common with John Kander - who has probably turned out more evocative and forgettable songs than any other Broadway tunesmith. Dedell might learn from Kander's example: in the musical theater, the road to obscurity is paved with good

by John Bush Jones

DREAMS, written and directed by Brenda Walcott. Set designed by Renee Westbrook. Lighting by Rachel Nieman. Costumes by Robyn Johnson. With Sharon Esperanza, Francine R. Worth-ington Mills, Lorenzo Everett, Leroi Shelton, Chevalley, and Cassandra J. Bryan. At the Overland Theater, Massachusetts College of Art (closed).

or Dora, the main character, Dreams is a nightmare. Brenda Walcott's brief play (which won last year's New England Black Playwrights' Competition) is about a black female teacher, estranged from her husband, who gets fired for fornicating with a student and then suffers an emotional breakdown. Of course, squeezing the plot of Hamlet into a single sentence could make it, too, sound banal. But Dreams does not revolve around its events. The play's seven scenes form a series of disjunct, episodic images reflecting the complex conflicts that plague a black woman approaching mid-life. And despite its melange of theatrical styles and devices that never quite meld into a satisfying whole, it's a powerful, unusual work.

Walcott is a poet/playwright cur-rently on the faculty of the Massachusetts College of Art, and her two disparate literary talents are immediately apparent in Dreams. The verbal fabric of the play contains contrasting bands of realistic, streetwise dialogue and highly imagistic prose-poem monologues by Dora. In the recent Overland Theater production, some of the latter were accompanied by choreographed sequences so abstract as to do nothing to illumine the monologues, or even make them visually interesting; cutting the dancing would have helped focus the audience's attention on the sometimes difficult ideas and images in the text. Further, Walcott's direction of her own script failed to make smooth the transitions between the realistic dialogue and the internal monologic sequences.

As director, Walcott did display a good eye for casting - at least in the cases of three of the play's four named characters. Sharon Esperanza played the many-faceted Dora with conviction. Francine R. Worthington Mills brought a comedic sensitivity to Dora's best friend Leslie, and Leroi Shelton imbued ex-husband Paul with powerful pride and indignation. Only Lorenzo Everett, as the student Dora is drawn to, failed to con-

vince - either as lover or surrogate child. What I found most striking about Dreams, though, was its specificity. Dora is no Everywoman, and not even Everyblack-woman. She is a woman, yes, and black, but she's also an intellectual, a former activist, and a writer - both creative and academic. More important, she's a deeply troubled soul, pushing 40, thrashing about in life, and hoping to find some kind of compensation for her four miscarriages. She seeks solace in 'dreams" - of love, of sexual fulfillment, of fame - but the depth of her disturbance makes escape impossible. She ends in what she poetically calls "pale lavender ennui," followed by mental col-lapse. Certainly Dora's blackness, and her femaleness - or at least her conception of these aspects of herself - contribute to her decline. Her opening monologue is laced with racial and sexual pride ("I am woman/I am black"), but later we hear an apostrophe to Mother, who is encouraging Dora not to be afraid of success. We learn of her fear of rejection by publishers and of her attempt to stereotype her husband as the abusive, deserting black male when in fact she left him. unable to face her feelings of failure as a result of the miscarriages. The firing and her student-lover's selfish reaction to it are the final blows, and Dora goes off the deep end.

Walcott describes the familiar descent into the abyss vividly, in dialogues and soliloquies fully evocative of Dora's personal turmoil. And she balances the introspection with interaction. Especially successful are Dora's comic exchanges with Leslie, in which the women compare their very "unliberated" sexual needs and drives. Yet these conversations and reflections stand up better as individual scenes than as parts of a whole. They may be the stuff that Dreams are made on, but Dreams is not yet completely made.

# Tin-pan handlers

by Alan Stern

CLOWN ALLEY. Book and lyrics by Martha Moravec. Music by Paul Dedell. Directed by John Hickok. Set designed by Dedell and Virginia Land. Costumes by Jana Rosenblatt. Sound designed by Dale Davidson. Lighting by Ruth Watson. With Joshua Perlstein, Robert Lisaius, Martha Jussaume, Jurilene Brady, Paula Plum, and Roger Hawkins. At the Peoples Theater, Thursdays through Sundays through June 21.

he popular (albeit cynical) wis-dom regarding "little" theater is that the classics aren't done as well as they should be, while the new plays often scribbled by local dramatists of dubious promise - get better than they deserve Of course, that's a burn rap after all, no theater does the classics right, regardless of its size or stature. And though good acting is probably easier to come by than strong original material, once in a while a new work outclasses its production. This is true of Clown Alley, an original musical by two local talents Martha Moravec wrote the book and lyrics, Paul Dedell contributed the music, and their ambitious show deserves better treatment than it's getting at the Peoples Theater. For one thing, none of the actors is of the triple-threat variety, and though the choreography is minimal, Dedell's tricky harmonies, belted out by six hit-ormiss voices in an acoustically dead space, come in for a drubbing. But even the acting is uneven: each performance has its moments, and yet there's no sense of ensemble.

Clown Alley is not a circus musical which fact came much to my relief - but is set in New York during World War I. It's also not the ground-breaking work its authors think it is, but rather a socially conscious melodrama that's as old-fashioned and as pessimistic in its way as, say, Theodore Dreiser's Sister Carrie. Moravec counterpoints America's entry into the war with a story of opportunism and disillusionment among six Tin Pan Alley types, and she has a wonderful time playing with the popular myths. The evening is narrated by one Theo Wallace Jones, a songwriter who's credited with having accelerated the war with a rabble-rousing ditty called "Swat That Hun." We follow Jones's rise from obscurity in a Coney Island cold-water flat, as he dabbles in labor organizing, is exposed as a capitalistic warmonger, and finally redeems himself in the trenches of France where the story is told in flashback. Throughout, the characters argue about the fashionable "isms" - socialism, jingoism, bohemianism, cubism - of the day, making this a little like an Alice Faye movie with intellectual aspirations. But Moravec is clever enough to exploit her sources without falling victim to them; though the witty, campy lyrics come at you with machine-gun intensity, they never overshadow the story.-

Theo's shell-shocked musings center on his friend, Walter Dandy, and Moravec turns Dandy into a genuine hero of the American musical, a sort of angst-ridden version of The Music Man's Harold Hill. A lame vaudevillian and flimflam man, he is also the group's moral arbiter - and, as such, represents a breed as moribund as American innocence. In the show's best-developed and best-sustained performance, Robert Lisaius plays Dandy with a bravado and vulnerability that give him symbolic weight while preserving his integrity as a character. The other performances are spotty: as Theo, Joshua Perlstein is appropriately cynical but overly morose, while Roger Hawkins, as comic moments but seems beholden to Jurilene Brady sultry as a torch singer, and Martha Jussaume world-weary as an over-the-hill Broadway legend.



Shirley Verrett in whiteface as Desdemona

# Caldwell moors Otello

by Lloyd Schwartz

arah Caldwell had two (and only two) things going for her in her final production of the season: Shirley Verrett and James McCracken. They were not enough to make Verdi's Otello memorably moving or exciting, but they at least held one's attention. In McCracken, Caldwell had one of the leading Otellos of the '60s and '70s - the first American-born Otello in the history of the Met, widely admired for his hairraising if not subtle portrayal. And in Verrett, Caldwell had an important first the first leading black soprano in a major production to play the most lilywhite of operatic heroines. Looking like Sophia Loren, or some Titian Venus, she gave Verdi's Venetian noblewoman the backbone to stand up in outrage to Mc-Cracken's pushy Moor. Her acting was more relaxed, more restrained than I've seen it before, though she still doesn't have much range. There's still a lot of train-swishing sudden turns, and the same nervous touchy-feely gestures of concern for other characters she exhibited in Aida. But that Desdemona should try to comfort Emilia at the very moment she begins to feel premonitions of her own death is a good indication of the strength of character her Desdemona had. This strength was partly conveyed by the heaviness of her mezzo voice, unusual in this role. (Callas's recording of the "Wilscene has similar weight, but with more incisive attack and, of course, greater musical and dramatic nuance.) Verrett seemed uncomfortable at first in the upper register, and began each act more tentatively than she finished it. She hit her stride in the big third-act duet with Otello, and ended with a warm, securely floated "Willow Song" and "Ave

McCracken still has a lot of voice — vocally, he was always center stage. But he hardly ever looked anyone in the eye. Halfway across the stage from Desdemona at the climax of the love duet, with his back to her, he sang, "You loved me for the dangers I had passed, and I loved you that you did pity them" right into the orchestra pit. On a smaller stage than the Met's, he seemed from a world of melodramatic giants — every gesture exaggerated, externalized, and telegraphed. He finally faced Desdemona in the third-act duet, the only human confrontation, and the most powerful moment, in the entire production.

Given Caldwell's tradition of strong lagos - Tito Gobbi in 1960, Ramon Vinay (Toscanini's Otello on his unsurpassable recording) in 1967 - what could have possessed her to cast John Reardon? And what could have possessed him to accept? I didn't see Reardon's last Boston appearance, playing Richard Kiley's Saturday matinees in Man of La Mancha; it's possible that, with amplification, his voice might have carried. It didn't carry as lago, and what did come through was painful and embarrassing to hear. Reardon's style is now all Broadway, full of artificial zest ("He was less Iago," someone remarked, "than Mercutio!"). He had one touching moment, walking glumly back to his chair at the end of the "Credo," but he spoiled it with an outburst of forced stage-villain laughter. Reardon has done fine things (he's the excellent Nick Shadow on Stravinsky's own recording of The Rake's Progress), but he was never an Iago. And Otello without an Iago is a three-legged stool with only two legs.

As usual, Caldwell gimmicks interfered with important actions. The "real" bonfire built by the chorus succeeded only in distracting one's attention from Iago's plotting with Rodrigo (in fact, when Rodrigo reappeared in the third act, it was hard to remember who he was). Caldwell undermined what is probably the most potent tenor entrance in opera by having Otello stroll on from one of the side boxes. She had Desdemona sing the Ave Maria" kneeling, with her back to the audience, before an icon on the rear wall - a momentarily striking image, but one more suitable for a movie or TV production, in which a camera could circle around to focus, finally, on her face. But on stage, we were stuck watching Shirlev Verrett's back for the entire aria. The most grotesque moment was lago's triumph over Otello at the end of the third act. Overwhelmed by his torment, Otello, the governor of Cyprus, faints (Mc-Cracken writhes in a kind of epileptic seizure). Voices outside hail Otello, the Lion of Venice, as Iago, straddling him, threatens to step on his face. "Behold the Lion!" he sings contemptuously. Caldwell left four guards in the room, staring blankly into space while their raster is being humiliated.

The musical novelty, in typical Caldwell fashion, was the resurrection of Verdi's Paris revision of the third-act ensemble. Dissatisfied with his original conception, perhaps fearing that the Paris Opera chorus couldn't handle the technical difficulties, Verdi simplified and tightened, leaving Desdemona's thrilling outbursts and placing lago in stronger relief. Caldwell's chorus, in chaos through most of the evening, certainly didn't encourage one to believe they could have sung the original version, and certainly none of the comprimarios left one with any desire to hear them in Verdi's original unaccompanied quartet. It's possible, then, that this sequence might have tnough I stronger climax than the original does. But with Caldwell's sloppy, enervated conducting, lacking all momentum, this revision, like everything else, sounded aimless and unconvincing.

One altered sequence does not make or ruin an opera. A good production can survive messed-up or wrong-headed bits of business, low-cost sets or missed lighting-cues, an ill-prepared chorus, or possibly even a miscast leading role. With two high-powered performers like Mc-Cracken and Verrett, this Otello could have at least been a wild, albeit woolly, evening. But the complexities of Verdi's score require an inspired musical imagination and virtuosic technical skills. More than one conductor has been the star of Otello. The only success of this Opera Company season was Rosenkavalier, which, under the energetic and affectionate musical guidance of William Fred Scott, who is leaving Boston for Atlanta, was the best-conducted OCB production since Robert Shaw came up from Atlanta in 1978 to take charge of The Damnation of Faust. No doubt, certain elements of Otello will improve - the opening night was not a fiasco; but it was musical disgrace, both in conception and execution. The superb orchestra is not to blame - there was consistently beautiful playing, and there's no reason to think these musicians can't play together if they are getting competent direction. It can't be repeated often enough that the productions which brought Sarah Caldwell national attention were, by an overwhelming margin, ones she did not conduct. Scott's loss is cause not only for regret, but for anxiety about the future of the Opera Company.

The most frustrating aspect of the Sarah Caldwell problem is that, in Boston, there are so few competent stage directors. Except for an occasional one-shot – Peter Sellars's Saul, Nick Deutsch's Kleine Mahagonny, Peter Wild's Die Kluge, or one of the rare Met touring productions like Billy Budd - outside of Caldwell there are almost no opera productions here of dramatic distinction. The Boston Lyric Opera, this season, fell into the Caldwell trap of having its production of Menotti's The Consul staged, amateurishly, by its musical director, John Balme. The wonderful concert version of Mozart's La Clemenza di Tito at Monadnock a couple of summers ago made me ache to see it staged; the Boston Lyric's follow-up production last fall, with many of the same principals, certainly didn't satisfy that longing. The recent, extremely satisfying New York City Opera Clemenza makes an instructive comparison with what we have here. For one thing, there's considerable cross-fertilization between New York and Boston among the better younger artists. Carol Vaness (the Vitellia) made her Boston debut this season in Benjamin Zander's Verdi Requiem; Susanne Marsee (Sextus) was Maddalena in Sarah Caldwell's 1977 Rigoletto (singing, probably for the first time in this country, the uncomfortably interpolated fourth-act aria Caldwell seems determined to have us hear); Janice Hall (Servilia) has made numerous appearances with the Boston Concert Opera. The expert lighting effects, on which so much of the NYCO's sparely elegant production depends, were designed by Gilbert Hemsley, who has done lots of work for Caldwell, including that 1977 Rigoletto. A Bostonian could feel right at home in Lincoln

And yet, the feel of the production was quite different from anything we have here. Clemenza was in its second season, with largely the same cast as at its premiere in 1979 - the singers were used to each other and to the stage business, which they carried out with assurance. (The closest thing to this in Boston will be Caldwell's revival next year of last year's Aida.) Clemenza's best qualities - simplicity and a sense of style, "stylization"

— are things we rarely see here (I'm not sure we've seen anything "stylish" from Sarah Caldwell since Hippolyte et Aricie, with Sills and Domingo, in 1966, though Rosenkavalier came close). Federik Mirdita's staging of Clemenza allowed us to follow the unfamiliar action of the complicated plot without having to know the text by heart and, in spite of the static nature of the music, the singers were neither stiff nor grotesque in their stylistic refinements. There was also the charm of hearing an opera in which everyone was technically equipped to sing his or (especially) her role.

And yet .... Though the production provided the immensely pleasurable, satisfying shine of confident, consistent professionalism, the local Clemenzas had charged moments New York couldn't equal. NYCO conductor Mario Bernardi gave a fine, coherent reading of the score, but he lacked Monadnock's James Bolle's fervor. Vaness, looking like a young Agnes Moorehead, was superb, with her wide-ranging, clear, evenly produced voice (she's better at Mozart than at Verdi), but she lacked the tooth Elisabeth Phinney sank into this fiendish role (particularly in the concert version). Commitment and, in the case of Susan Larson and Ray De Voll, supreme vocal elegance as well - that's where the best of the Boston singers had it over their New York counterparts. Only Janice Hall was significantly better than the local Servilias. But at the moment, there isn't anyone in the world who can out-sing the staggering "Parto, parto" of D'Anna Fortunato's Sextus. If only we had more people here with dramatic flair and visual taste, and if only the one here who has exhibited them most would stick to what she can do best.

# Cellars by starlight

# A talk with Alan Vega

by Doug Simmons

lan Vega, 32, New Yorker by birth, has been singing for 10 years with Suicide, a two-man band he formed with electronics wiz Martin Rev. The group's first LP, Suicide (Red Star), came out in 1977, and, except for a dozen people at CBGBs, it was ignored. The music was harsh, guitar-less, impenetrable, some of it jackhammering, some of it shimmering, much of it throbbing like a migraine. It was all tension and no release. Fighting against this sludge and lending credence to the band's name was Vega.

Last year, Cars' leader Ric Ocasek, a friend of Suicide's when both bands played the Rat, produced the second LP, a smoother sludge, speckled with gems. This time Suicide was following such experimental bands as Killing Joke, Joy Division, and Public Image, and it didn't sound so extreme. The first LP was even re-released with three new tunes added. Then Vega took everyone by surprise by releasing a solo record on PVC, eight

originals that adapt the Sun sound to the modern world. Teaming with Phil Hawk, a twangy guitarist from Dallas, Vega escaped from Rev's juggernaut. Battling with Rev must have toughened him, though, because he's able to approach one of popular music's most rigid structures — rockabilly, the house that Elvis built — and blow out one of its walls.

Vega and Hawk played a half-dozen songs from the solo album at Spit last week, bringing along a tape recorder to play the rhythm tracks. The show was hardly dull, but the sound system almost did it in. The fun was in watching Vega, who wore a glittery purple dinner jacket (once owned by Mitch Ryder). With the sound cutting in and out and the recorder acting up, he tried to carry this show on charisma alone. With a sleepy-eyed glare, he'd lean into the microphone and sing with all the energy he could muster. It was almost enough. Before the show, he and I talked about his fist-in-the-face



The Soul Children

# The joy of Stax

rederick Knight's "I've Been Lonely for So Long" is not a song people have remembered. When Stax released it in 1972, it reached number eight on the R&B charts but didn't make the pop charts. Even by Southern soul standards "I've Been Lonely for So Long" was antique and cartoonish — a model of dour dignity and comic self-pity. Knight played the doleful rube. His doubletracked falsetto was the forlorn warble of a voice that hadn't changed yet. The faded instrumentation (bass, drums, acoustic and electric guitar) hung from Knight like a pair of overalls - practical and comfortable, the only frill a tambourine rattling squarely on the beat. As one listens to it now, the record seems so fragile, so serious and home-made, yet there's a blithe casualness on Knight's part, a knowingness that in celebrating self-pity he's made a record all of us can share but one that none of us will own up to. He was right. "I've Been Lonely for So Long" was a one-shot, and after cutting a shaky album for Stax, Knight disappeared.

Fantasy's reissue of Stax Original Big Hits, Vols. 1 & 2 is full of lost songs like "I've Been Lonely for So Long" and lost singers like Frederick Knight. The two records contain some of the most enduring, but forgotten, singles in all of soul music — the Soul Children's "The Sweeter He Is" (1969), Mel & Tim's "Starting All Over Again" (1972),

Shirley Brown's "Woman to Woman" (1974). Although the two albums also contain some of the most successful singles in all soul music – Johnnie Taylor's "Who's Making Love" (1968), the Staples' stunning "I'll Take You the Staples' stunning "I'll Take You There" (1972) — and though the two records, between them, have seven pop hits and 19 R&B hits, the albums' title is a boast: many of the hits were neither all that original nor all that big. What we hear on these anthologies is a music whose popular hold is slipping rapidly. Like "I've Been Lonely for So Long, most of the songs were anachronisms the day they were released - their slowerthan-slow gait, their gospel faith, their good manners unable to compete with the fast talk and hard breaks of Sly, Superfly, or, for that matter, Stax's very own Shaft. Reaching out with no expectation of a larger audience, but reaching out nevertheless, the best of these songs have a purity, a dignity - they're so out of favor, they must be honest.

Nineteen sixty-eight, when these anthologies begin, was Southern soul's last big year, marking the conclusion of Aretha Franklin's chain of hits, from "I Never Loved a Man (the Way I Love You)" to "I Say a Little Prayer," and Otis Redding's last testament, "(Sittin' on) the Dock of the Bay." For Stax it was the beginning of the end. With Redding's death, the company lost its giant; with the breakup of Sam & Dave, the com-

pany lost its next-in-line. In 1968 Stax, severed its distribution agreement with with Atlantic records, switching to Gulf-Western - the first of several corporate deals the label would make (contracts with Polydor and CBS would follow) before folding in 1975 amid rumors of mob takeover. Fantasy bought the Stax post-Atlantic catalogue in 1977, and Original Big Hits, Vols. 1 & 2 are part of the label's ongoing reissue program. Like most of the Stax LPs that Fantasy had released, the anthologies are shoddily packaged. Some of it's just sloppy: dates are incorrect (William Bell's "I Forgot To Be Your Lover" is listed as 1978 when it should be 1968); song titles are misconstrued (Booker T and the MGs' "Time Is Tight" is given as "Twice Is Tight"). And some of it's just cheap: producers and sessionmen go uncredited; needless to say, there are no liner notes. The only justification for all this is that it's in the spirit of Stax's final years, and that the albums list for only \$5.98.

What remains is the music. Critic Russel Gersten once said that a Stax anthology without Otis Redding and Sam & Dave (all Atlantic, all pre-'68) was the equivalent of a Fred Astaire revival without the Astaire-Rogers movies. The perspective of these two records is certainly askew: they include Carla Thomas's sexy, open-hearted "I Like What You're Doin'" but not the song she's most identified with, "B-A-B-Y, because it was recorded in 1966. For the same reason we get Booker T's "Soul Limbo" and Eddie Floyd's "I Never Found a Girl" but not "Green Onions" and "Knock on Wood," their biggest hits. But label anthologies like these aren't intended to chronicle careers so much as

they are to delineate larger styles, the spirit of a period. And late-period Stax produced some of the most intimate R&B records ever made: the voices are mixed way up front; the instrumentation, even the horns, tends to be muted; the rhythms are deliberate. But the intimacy of such singles as "The Sweeter He Is," "Starting All Over Again," and "Woman to Woman" extends beyond production style. These songs are expressing a bond - a trust that the singer is capable of his or her story and, more important, that the audience is worthy of that story. There are moments in these songs when the voices seem so close, so enormous, that you're convinced the singers are in the same room with you. And that you've known them for your entire life.

But this trust goes even further. With the exception of Johnnie Taylor, the Staples, and Isaac Hayes, the Stax roster in its final years comprised singers all working in the shadow of soul's dominant stars. Shirley Brown owed almost everything to Aretha Franklin, as Eddie Floyd did to Otis Redding. The Dramatics were modeled on the Temptations. And the most original act on the label at the time, the Soul Children - two women, two men, all capable of singing lead - never achieved a pop hit. As these acts flung themselves up the charts - some for the last time in their careers, some for the only time - Southern soul was descending the charts, and Stax was in collapse. Yet hearing these singers you would never know this. What you hear instead is a conviction that good will and right values and patience and strength will prevail. The Soul Children, Mel & Tim, Shirley Brown, William Bell, even Frederick Knight, threw their voices to the rafters, the horn section sometimes pulling them up higher, filled the room, and believed, for a moment anyway, that the world was a better place for it.

In the middle of Gary U.S. Bonds's show at the Paradise a week ago, when it became obvious that he could never live up to the idolatry surrounding him, a friend whispered, "Why can't someone be a minor star? Why does everyone have to be a major star?" A good question, since almost everyone in the room (mostly Bruce Springsteen fans hoping that the Boss had curtailed his European tour for this one appearance) had forgotten, or never knew in the first place, that Bonds was never a major rock star. What Bonds had was five Top 10 singles, a year-and-a-half's worth (from fall, 1960, to summer, 1962) of chart success. But mostly, what Bonds had was "Quarter to Three," a song that embodied everything that was liberating, fun, anti-intellectual, and trashy about rock 'n' roll. For these two-and-half minutes Bonds convinces you - with a lot of help from the people screaming behind him — that this is not only how rock 'n' roll is supposed to be, but this is how everything (you know, life, the future, high school) is supposed to be. "Quarter to Three" is one of the triumphs of rock 'n' roll. As it turned out, Bonds didn't like "Quarter to Three." He Continued on page 14

three or four lunatics who would stay. A few actually put their heads in the amps because they loved it so much. The best gig we ever did there was one person sit-ting there. We laid down the most incred-

Q: Did artists appreciate Suicide?

A: They were the worst. We played a couple of galleries, and they hated us. It was really strange, man, because I couldn't figure out why no one was digging us. People got so frightened. We were so new to them. To me, we were normal. If you were into the Velvets, the Stooges, Question Mark, that whole stream of music that developed in the '60s, if those were the influences you dug, then Suicide was the next logical step. It was obvious to Rev and me.

Q: When I first heard the name I figured you were joking. Suicide?

A: No, not at all, we were very serious. It was what we felt like around '71. Nixon was in office. A lot of people were dying from shooting up. Not that it's get-ting better. It's just Nixon with Reagan's face. We were very serious. It was only a joke in the sense that everything's a joke. We fucked up a lot out there, made mistakes, but we didn't hide it. We thought we were totally commercial.

Q: Commercial? A: There are different types of commercial. I've been living off my music for the last three years. Before that I was living on the streets, didn't have zippo. Rev didn't either. We were robbing food. Now my time is my own, and that's what really matters. Plus, the solo trip is starting to bring in a lot more.

Q: Are you surprised your solo LP is outselling Suicide?

A: No, I intended that. Actually, I'm getting a band together now. It's going to be like heavy metal meets Elvis Presley. I've always been heavy metal, but with a rockabilly thing. My vocals have always been straight rockabilly. Elvis, Gene Vincent, that's my love. I grew up with it. country and western and rockabilly. That's what my dad listened to. I sing it all on my solo album. "Speedway" straight Johnny Cash, man.

Q: Is Rev going to be in your new

A: No. I want to go for a bigger thing. I don't think there will be synthesizers. I'm getting tired of them. It will be guitar, bass, drums, and I'll be playing mouth harp, too. When you do a twoman band or a solo thing there's such a huge responsibility on you to hold the show up. I want more guys around me. We've already had a few rehearsals and it's powerful as shit. It's going to blow people away. We're going to hit middle America - Kansas, Iowa, whatever. We'll be recording in July.

Q: I thought I heard synthesizers on Continued on page 14



Alan Vega

Q: When did Suicide start?

A: '71, man, but it took a while before anyone noticed us. We used to do things in New York, and the press would never mention our gigs. For about five or six years it was like zip. Someday I'm going to bring out some of the tapes I got of then, the Mercer Arts Center gigs and

Q: Were you playing Mercer in its decline?

A: No, man, it was the height of its I guess it was always in a period of decline. Suicide was doing gigs with the Dolls, Wayne County, and Jonathan Richman, all at the same time. There would be five bands playing simultaneously in different rooms. One room was as big as this (points to Spit), and that's where the Dolls would play, because they were drawing the biggest. There were four other rooms about half this size. People could go from one room to the other. There was just one admission to

Q: Who were your fans then?

A: We had five or six in the entire world. Rev and I used to chase everybody out of the room, but there would be



# Records

BILL DIXON IN ITALY - VOLUME ONE (Soul Note)

his album, Dixon's first in 14 years, is a welcome chapter in the career of a singular musician. Dixon was born (on Nantucket) in 1925, but he did not appear on record until his 1962 cooperative quartet with Archie Shepp did a session for Savoy. (For comparison, Miles Davis, who is a year younger, made his Savoy debut in 1945.) In the interim Dixon had moved to New York, studied art (for a brief time he was a painting major at Boston University), taken up trumpet at the relatively late age of 18, spent five years immersed in composition at the Hartnett Conservatory of Music, freelanced around Manhattan, exhibited in one-painter shows, and made the acquaintance of Cecil Taylor. As the senior member of the early-'60s "new thing" contingent, Dixon is best remembered as a spokesperson and organizer; he produced the historic October Revolution in Jazz series in 1964 and spear-headed the Jazz Composers Guild the following year. After staging several recitals with dancer Judith Dunn, participating in Taylor's Conquistador, and releasing his own impressive RCA album Intents and Purposes, Dixon removed himself from the more commercial aspects of the fray. Although he performed in Europe during the '70s, most of his energy has been directed toward composing and teaching at Bennington College.

In its balance of short and long pieces, of full and reduced ensemble features, the new Soul Note album is a logical extension of Dixon's RCA set; and if Dixon in Italy seems more accessible, this only indicates that the merging of "serious" composition and "jazz" improvisation has proceeded along the path Dixon helped to establish. The opening "Summer Song/One/Morning," a duet for the composer's trumpet and Alan Silva's bowed bass, is both lachrymose and grand, a standard Dixon mix. Silva, an old associate from the Cecil Taylor Unit, sounds mammoth here, and turns in what may be his most outstanding recorded performance. "Firenze," which follows and employs the full sextet, is similarly compact; Dixon moves to piano and employs a muted trumpet lead against open trumpet and tenor to obtain an efflorescent effect. (Arthur Brooks and Stephen Haynes are on trumpets, Stephen Horenstein on

"For Cecil Taylor," a three-part work taking up all of side two, manages to reflect the rhythmic and emotional cauldron of its subject without direct imitation. The first section, "Almost Anacrusis," is built on a piano figure and the lead of the versatile Horenstein, who shifts from baritone to tenor. "Conversation" follows, a measured, brooding collective passage with seam-splitting threats from one of the trumpets; then a rollicking bass-clef piano lick suggests a groove and introduces "New Slow Dance." Waits furthers the sense of implicit swing with rim shots as an animated multi-tempo feeling is generated, along the lines of the "shuffle" section of Taylor's 3 Phasis.

As befits a veteran of the avant-garde controversies of the '60s, Dixon does not fall back on traditional structures to validate his efforts. As befits a composer, he also does not simply give everyone in the band his head. It's good to have Dixon back, and encouraging to know that there will be a volume two.

—Bob Blumenthal

Chaka Khan
WHAT'CHA GONNA DO FOR ME
(Warner Bros.)
Brenda Russell
LOVE LIFE
(A&M)

f you've ever wondered why disco was able to surge past black pop in the 1970s, listen to any Chaka Khan album. With or without Rufus. Case studies in etiolated, hothouse soul, Khan's undanceable mid-tempo LPs pride themselves on the fatuous crossover: the pursuit of backbenchers through the strategy of gloss-out. Although Khan's catalogue does admit a few mellifluous or racy, near-disco singles ("Tell Me Something Good," "Once You Get Started," "Sweet Thing, and "At Midnight" - the earlier her work the bet-ter), it's obvious from the charmless riffs and change-broken melodies of her album performances that selling mere singles was something Khan's makers wanted her not to do. To spread out at album length Khan adopted a style as masked as her African/Oriental nom de disque, drawing her triple-decked teenybopper screams from West Coast post-psychedelic warm-pop, her cutesy nonlyrics and synthesized hemi-jazz from Stevie Wonder, and her phrasing from the whoops and swirls of Aretha Franklin reefed in by the nasal little-girlism of Diana Ross. And it'all sold.

Enter What'cha Gonna Do for Me, Khan's third solo album in the hands of eclecti-master Arif Mardin. What you get is 10 less-than-songs, pieces that set up this or that mini-riff, interrupted ("changed") for the sake of AM sweetness by this or that mini-melody, so that Khan can squeal, wail, and otherwise pant her insistent sequinous flutter over every radio context. Pick what you like from this showcase: the Stephanie Mills flute-over-mel-

lotron rhythm section of "What'cha Gonna Do for Me"; the Stevie Wonder moog bass blare of "We Can Work It Out"; the EWF guitar prick and Kool & the Gang horn flick of "We Got Each Other. Whichever veneer you buy, warrant that Khan will sing in the same toothy, frenzied manner, sawing off her rhythm section's legs and proving to fans that Khan can boss any band, any style, that she chooses. And then - once - she comes out differently. In "And the Melody Still Lingers On (Night in Tunisia)" she sings, alone, over Dizzy Gillespie's trumpet chatter and around Mardin's splice of Charlie Parker's filtered, arabesque solo from the bebop-era original. Neither of these jazz spiritualists gets the better of Khan's beat-stretching, theme-flinging vocal - her best performance on

Not that Brenda Russell dares jazz on Love Life; but she's not a set-up star either. A West Coast singer/songwriter with a gospel ear, Russell finally had a hit in 1980 with "So Good, So Right," a Carly Simon feel-alike that showed off her flair for the non sequitur essentials of reverie. If in Love Life Russell rarely matches the highs and lows of that hit — but listen to "Sensitive Man" and "Something I Like To Do" — neither does she settle for the penumbrations that veil Chaka Khan. She sings alone, risking her faults, and even using them (a whiny, vinegary tone and a rowdy soul shout) to authenticate otherwise tidy songs. When her verse prevails (in "Sensitive Man": "I can't believe in/Givin' up yourself to/Try to live up to some perfect plan"). Russell gets her supporting smoothies to ride along. When not, they reduce her -Mike Freedberg failures to elevator music.

### Southside Johnny and the Asbury Jukes LIVE/REACH UP AND TOUCH THE SKY (Mercury/PolyGram)

n the middle of Reach Up and Touch the Sky, Southside Johnny Lyon tells the audience, 'You had Jackson Browne in here last night, and the Doobie Brothers . . . . We're gonna play some West Coast rock for you now." Lyon sings the first line of Browne's "Take It Easy" and gives up. "Aw, forget it," he says, as the Asbury Jukes kick into their own Motown-styled "Trapped Again." "This song was written on the West Coast but it ain't nothin' like that one," Lyon, wise-ass extraordinaire, cracks with glee. He knows that the Jukes drift in cult-figure limbo, so can mouthing off about rock's royalty make things worse?

Sure, you could argue that the Jukes are a glorified bar band riding on the tail lights of Asbury Park benefactor Bruce Springsteen. But they embody the best bar-band qualities: they're unafraid of their fans or their fans' sweat, Lyon is not ashamed to respond to the music with his gut, and the band is slick enough to play the same song a hundred times and sound as if it enjoys doing it. Unlike Springsteen, the Jukes don't change people's lives; they change people's moods. How could anyone feel bad while punching the air and singing "I Don't Wanna Go Home"?

But five albums and incessant touring have failed to produce either a hit record or wide popularity. The Jukes' 1979 split from producer-songwriter Miami Steve Van Zandt (of the E Street Band) was a brave, if none too smart, attempt to extricate themselves from Springsteen's influence. The resultant Mercury albums, The Jukes and Love is a Sacrifice, were half-hearted affairs that found the Jukes' toning down their R&B in hopes of becoming more attractive to a younger audience. But the anonymous-sounding rock and assaultive horn charts of those records often resembled the worst of Blood, Sweat, and Tears. Still, what plagues the Jukes goes deeper than the sound of their music. Southside Johnny Lyon's got plenty of soul and sarcasm, but he doesn't have the charisma, sex appeal, or showmanship to capture an arena full of rock fans. To put it another way, the E Street Band is the street gang you fantasize about belonging to - the Asbury Jukes are your bowling team.

Rumors of a Jukes breakup are rampant, though Mercury denies that Reach Up is the band's swan song. But if this two-record live set proves to be the last of the Jukes, at least it will have captured the essence of the band in a way their studio albums never could. Reach Up will make you dance; it won't make you think a whole lot. Isn't that what a good bar band is supposed to do? The raucous versions of "Back in the USA" and "Stagger Lee" transmit the twist-party atmosphere of the band's concerts. And side four's Sam Cooke medley is the best thing the Jukes have ever recorded. The arrangements of "Only Sixteen," ful World," and "You Send Me" are simple, just a rippling piano, bass, and drums. Lyon's muscular voice isn't pretty, but it's loving and respectful. The medley ends with a sweet "Bring It On Home to Me," with Lyon and falsetto-voiced trombonist Richie Rosenberg harmonizing like the ghosts of greasers past.

Which places the Jukes' dilemma in perspective: they were born too late. Their turf is the backstreets of forgotten bluesmen and soul survivors, but today's standards of music business success require them to walk a middle road at which they're not particularly adept. The Jukes don't know much about history, or biology, but they know about love and booze and the blues. And that's not the same as sex and drugs and rock and roll.

-Joyce Millman



JOE WALSH **There Goes** the Neighborhood

THERE GOES THE NEIGHBORHOOD

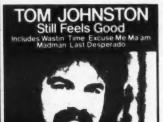
JOE WALSH

# CHAKA KHAN What Cha' Gonna Do For Mo

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# Books

# Porn losers

PORNOGRAPHY: MEN POSSESSING WOMEN, by Andrea Dworkin, G.P. Putnam's Sons, 300 pp., \$5.95 (paper), \$12.95 (cloth).

ndrea Dworkin's Pornography: Men Possessing Women has been in the writing for several years. Excerpts appeared now and then, and word had it that here was the breakthrough book on porn: it would be for the '80s what Sexual Politics and Against Our Will were to the '60s and 70s. In its three page pre-publication release, Putnam collected 21 extravagantly laudatory quotes from prominent feminist writers and leaders. Clearly Pornography is meant to be an event as well as a major piece of cultural criticism.

The eagerness to read about the porn controversy is due partially (aside from the obvious - people like reading about sex) to the dearth of sensible writing on the topic. Men cite the First Amendment and attack feminists for being repressive and puritanical; feminists counter by attacking men for being sexist and refusing to examine their own lives and attitudes about women, claiming that the First Amendment protects political dissent, not expressions of woman-hating violence. Focusing on the "to ban or not to ban" question clearly goes nowhere: it's a no-win situation. (See Anita Diamant's column, in Lifestyle.)

Dworkin attempts to sidestep these issues by writing about the underlying meaning of pornography. She comments on the First Amendment issue: "The question this book raises is not whether the First Amendment protects pornography or should, but whether pornography keeps women from exercising the rights protected by the First Amendment." In fact, Dworkin's real concern here is not pornography per se (though it is her prime example), but the vast social, physical, sexual, and

emotional power that men exert over women. This is not new territory for Dworkin, and in many ways Pornography is only an expanded version of past essays that have appeared in her earlier books: Women Hating and Our Blood.

Dworkin's definition of pornography is not the usual catch-all covering any erotic, salacious, titillating, sexual, or prurient material. She reverts to the original meaning: "writing about whores." "In the male system, women are sex; sex is the whore . . . . Buying her is buying pornography. Having her is having pornography . . . . Using her is using pornography. Wanting her means wanting pornography. Being her means being pornography." For Dworkin's hypothetical male, porn equals woman equals whore.

Pornography, for Dworkin, is a form as well as a symbol - of male power. She is a sexual/political theorist, and the early sections of the book are analyses of the differences between the sexes. "Men are distinguished from women by their commitment to do violence rather than to be victimized by it." This is the essence of male sexuality for Dworkin. She develop a strong loyalty to violence"; older men create wars to kill boys who are still close to the mother; "the penis must embody the violence of the male in order for him to be male. Violence is male; the male is penis; violence is the penis or the sperm ejaculated from it.'

Dworkin can argue powerfully. Her style, a mixture of declaration and repetition, evokes the Old Testament and Gertrude Stein. It sweeps you along, many times against your better judgment. She is never tentative about her ideas: they are truth. The sexual/social structure she posits is described with such verve and power - and so neatly contains and supports all of her facts — that it seems impenetrable, unassailable.

She is a theorist who is able to convince you that experience is secondary to theory.

As convincing as some of Dworkin's arguments are — few would deny that men as a class do have power over women - there is something both limiting and unreal about both her stands and her methods of argument. She is so entrenched in the man/brutalizer, woman/victim dichotomy that she leaves no room for ambiguity, ambivalence, expansion, or explanation in people's lives. There is no chance for the personal and the political to merge here because there is no personal.

Dworkin may contend that the incidences of rape, battering, assault, harassment, insulting, and general degradation women suffer at the hands of men afford no ambiguity or ambivalence, yet her writing leaves a gap between everyday life and her vision of social order. Sexuality (be it male or female) is not a theory or construct but a reality, which is personal as well as cultural. There are more ways of relating than are dreamed of in Dworkin's theories.

Dworkin writes to excite the reader, to convince through emotional appeal, demagogy, and incitement. The following passage connects racism with pornography: "The concentration camp woman, a Jew - emaciated with bulging eyes and sagging breasts and bones sticking out all over and shaved head and covered in her own filth and cut up and whipped and stomped on a punched out and starved - became the hidden sexual secret of our time. The barely faded, easily accessible memory of her sexual degradation is at the heart of the sadism agains all women that is now promoted in mainstream sexual propaganda." The prose here (not unlike the prose of porno novels) is calculated to make the heart race, the blood boil, the brain become less reflective.

It is at these fevered pitches that Dworkin makes her spurious connective leaps. The implication that there is a direct correlation between death camps and pornography is just not true. There is a world of difference between a reality and a picture. To argue that pornography is a form of rape (and therefore similar to the horror of the camps) is to obscure the line between what physically happens to

us and what we feel emotionally.

Dworkin's poetic prose is filled with phrases like "metaphysical sexual truths" that yield less than meets the eye. She is also not above using slight distortions and minor omissions to strengthen her argument: gay activist Ian Young is quoted out of context to imply that he treats sexual partners as "things"; treats sexual partners as "things"; sexologist C.A. Tripp is described erringly as "very much in fashion"; Angela Carter's writing on Sade is labeled pseudofeminist" - even though it was published by a feminist press - because Dworkin does not agree with her. There is no question that Dworkin can argue voraciously and passionately; what is questionable is her trustworthiness.

But what of pornography - which is, after all, the title of the book. Dworkin avoids the usual tangle of issues by defining it both as a sign and as an actual means of oppression in and of itself. She makes no distinction between pornography and the action it depicts. Feminist Ellen Willis had complained that the anti-porn groups utilize a large element of anti-sexual sentiment: "In the movement's rhetoric pornography is a code word for vicious male lust." Dworkin, with her insistent focus upon the destructiveness of (male) sexuality, might be accused of the same sentiment. But there is a distinction to be made between the blatant, mindless erotophobia of the new right (most of whom are also anti-porn) and Dworkin's concerns. While the right is demanding repression and a return to the old order, Dworkin is seeking a new vision. She is the passionate reformer, the demagogue whose righteous fury makes few distinctions

In a time when some good, clear writing and thinking about pornography is needed, Pornography: Men Possessing Women fails. It reiterates the obvious (men oppress women), it fails to relate to the minutia of everyday life, it obscures important questions of sexuality and social relationships, and, for all its passion, it often fails to convince. Ironically, however, it may prove to be a popular book precisely because of these oversimplifications. In its failure Pornography proves that there are no easy answers, in fact, there aren't even easy questions.

# Art imitating art

by Kenneth Baker

rt comes from other art." This art-history axiom is very useful in confrontations with contemporary art, where you never know what you'll see next. In fact, contemporary artists, no less than their predecessors, rely on the past for points of departure. The lines of aesthetic descent may be harder to trace now, but the principle of progress-through-derivation still ob-

The art historian and critic Charles Giuliano recently organized a show for the Danforth Museum in Framingham (through June 7) that proves this point almost blatantly. "Homage" is a sampling of works by contemporary Boston and New York area artists who draw upon the

art of the past self-consciously and honorifically. The works here differ from other contemporary art perhaps only in the obviousness with which they take the past as pretext.

Despite the use of recognizable precedents throughout, the works included evidence a range of attitudes not sug-gested by the show's title. Miroslav Antic's use of the Mona Lisa is a gesture of a different kind from, say, Peter Saari's adaptation of the aesthetics of ancient Pompeiian or Minoan frescoes. Antic reproduces the face of Leonardo's famous portrait sitter closely, then breaks it up with a giant red neon letter "A" (for Antic?). Saari reproduces the look of a ruined fresco surface in materials very

different from those of a frescoed wall (though made to look remarkably like the real thing), but he uses an image we don't immediately recognize. He might be copying an actual ancient relic, or inventing an image to suit his working process. The ambiguity itself is part of what he is making.

Jim Jacob's work draws on other artists' abstract paintings, but his attitude combines respect with a wry detachment. "Piets in a Blue Field," for example, makes use of a Mondrian abstraction. On a large rectangular field of blue, Jacobs has carefully reproduced one of Mondrian's geometric color composi-tions, altering it only by the illusion of a fold in its surface. The creases of the fold are not drawn in but merge smoothly with the rest of the pattern, so that the "recognition" both of the Mondrian image and of the apparent fold is plainly a visual decision on our part.

Perhaps the most irreverent work in the show is Sharon Quasius's 3-D can-vas reconstruction of Poussin's "The Rape of the Sabine Women." Quasius may have been as true to the original as possible, but the intractability of canvas relative to that of paint meant that her version of the "Rape" was bound to be a lot funkier than Poussin's. Although the detail and sweep of the battle scene are impressive, at least for the labor they imply, the classical dignity of Poussin's figures is lost in the stuffed, folded, wrinkled physiognomy of Quasius's pillagers. Then too, working in three dimensions has permitted her certain liberties not available to Poussin: you can lift the tunic of one of the rapists and glimpse the stuffed canvas erection you would expect to find in a truly realistic rendition of the scene.

These examples should make it clear that "Homage" is a very diverting show, full of work whose charm is in not taking itself, or its precedents, too seriously. It may make you wonder why so much contemporary art wears such a dour aspect when it shares a common debt with the witticisims collected in "Homage."

# Dance

# Boston Ballet in the abstract

here were no flying swans or fairy princesses at the Metropolitan Center the weekend of May 21-24 for the final series of the Boston Ballet's 17th season, and no Russian melodies to structure the dancing. Instead, the company opted for the 20th century, via three abstract ballets seen for the first time in Boston, with nary a plot line or mime gesture among them.

A program of three abstract ballets in one evening was odd but commendable, and it probably will not be repeated, since Boston Ballet audiences prefer their ballets wrapped in popular brands and their choreographers dead, or at least venerable. Ticket buyers have become the purveyors of taste, and they are less willing to subsidize the young and the new - hence the acres of empty seats at last Thursday night's opening.

Ron Cunningham, Choo San Goh, and

Glen Tetley presented different viewoints on non-literal movement, three pieces were reminiscent of times and choreographers past. Cunningham's image in "Etosha - Place of Dry Water" was of the planet primeval, where the human race lived by an earlier golden rule: kill or be killed. The decor depended on the projection of a reddish-orange moon - light for the unitard-clad tribe to writhe and contract by - with the strains of Alberto Ginastera's Concerto for Harp and Orchestra providing an alternately still and violent aural background. This is the second ballet in a little more than a year that Cunningham has choreographed to a Ginastera score; since the 1980 "Estuary," he has eased into an impetus for movement closer to, but not dependent on, the atonal, uneven counts of Ginastera's music. Although there were passages where "Etosha" looked

like Star Wars on pointe, Cunningham has matured in this work.

Like Isadora Duncan in her dance of the "Primavera," Choo San Goh chose the neoclassic version of ancient Greece to portray a pagan heaven where nine Christian lords and ladies wafted to and fro in an aquamarine cloud patch. The 50 members of the Masterworks Chorale were hidden beyond the horizon to singtwo of the Four Sacred Pieces by Giuseppe Verdi, and their voices provided a suitable harmony of "Ave Marias" to guide the dancers gazes upward. It looked pretty but-silly, as if the acolytes had gotten lost on the way to the altar. The movement reflected the same confusion: ballet technique mixed in with more modern shifts of weight, and the port de bras broken at the wrists and

In the autumnal colored landscape of

Glen Tetley's "Summer's End" (music by Henri Dutilleux) the dancers worshiped another god, the Freud evoked in the pre-World War II ballets by Anthony Tudor. In Tudor's ballets, no sway or stolen glance was without subliminal motivation, and all were made memorable by the characterizations. Tetley's coupling and uncoupled twosomes used movement more contemporary than balletic, but it looked more like leaves blowing in the wind than like believable people. Elaine Bauer, Durine Alinova, and Anamarie Sarazin were quite beautiful as they danced out their longings, and they were partnered by Augustus VanHeerden, Donn Edwards, and Nicolas Pacana. Tetley is skillful in stage patterning, but the movement and mood could not sustain so long a work.

The Boston Ballet can not afford to subsidize new ballets next season, in the upcoming battle for audiences. There are no commissioned works in the 1981-'82 line-up, only the tried and true, except for a second showing of Choo San Goh's "Leitmotiv." What we will be getting is the Ice Capades in toeshoes, with none of the adventuresome mettle shown by the company in past years.

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bash at the California Club, the Quincy discotheque that used to rerun each week's worth of. General Hospital on weekends (until ordered to cease and desist by ABC-TV), accompanied by food named for GH characters.

According to the New York Times, 42 percent of General Hospital viewers are under 25 which probably accounts for most of the hospital staff's spending their off-hours boogying and eating pizza at "the campus disco." But I was watching General Hospital, which has been on since 1963, when its present devotees were still tuned in to Captain Kangaroo. And though I realized that the show had changed over the past few years, shifting its focus to nubile young types who wear lots of lip gloss, I was utterly unprepared to have my longtime and rather embarrassing addiction thrust me into the mainstream of teen mania. Where once I had to sneak off, feigning headache, to commune with the medically dedicated but sexually fraught denizens of Port Charles, New York's preeminent healing institution, I can now emerge from the closet wearing General Hospital scrub-suit pajamas and sipping coffee from a cup that proclaims my love for

same ign't dealt with on some the sudser. Life has been good to

me. It has been less good to General Hospital's senior staff, including three actors, John Bernadine (Dr. Steve Hardy), Rachel Ames (Audrey Hardy), and Emilie McLaughlin (Jessie Brewer), who have been on the show since its inception. Where once their lives were as torrid as anyone's, they have recently been relegated to the dull business of running the hospital while youngsters like Luke and Laura and Bobbi have all the fun: rape, divorce, illegitimate offspring, escape from the mob. According to relative newcomer Norma Connolly (Aunt Ruby), who represented General Hospital's overthe-hill club at the Harvard weekend, there is no resentment on the set, despite this demotion of onetime stars to supporting roles. We're all just glad to be Number One," she said. And certainly demotion beats the cancellation that was rumored before Monty took over. After all, what does a long-haul soap actor do after 18 years of practicing medicine without a license?

And even if feeling among the GH oldsters is mixed, there can be no doubt that the younger generation, represented here by Geary and Zeman, is riding high. In fact, the stigma that was once attached to soap-acting seems to have all but disappeared. Geary talks about General Hospital with as much pride as if it were Hamlet. In fact, he describes his character as "a sort of Shakespearean buccaneer, a cross between lago and Hamlet." And he describes the soap itself as "innovative," citing its forays into fantasy and criminal adventure and its refusal to take itself "so morbidly seriously." It might be argued that GH has gone too far in em-phasizing mob-related intrigue over good old domestic crises lately. Luke has been so busy looking for a diamond formula built into an ugly sculpture called the Ice Princess that he hasn't had time to make soft-focus love to Laura in haystacks.

But General Hospital, under Monty's reign, has certainly broken molds (soap dishes?). To begin with, Monty came up with the bucks to give almost everyone a home or abartment - the traffic among which contributes to what Geary calls GH's "cinematic look." Prior to her arrival, almost all the action took place at the seventh-floor nurses' station or in the adjacent pill room. Married couples, who presumably lived together, nonetheless discussed their most intimate problems in the dispensary, over coffee. Perhaps it was the desire to show people naked in bed together that necessitated a home front. In any case, the GH staff have acquired not only living rooms and boudoirs but also an elegant restaurant called the Floating Rib, a drugstore presided over by the always amiable "Pop" Snyder, a waterfront diner called Kelly's, and the aforementioned disco - where, on October 5, 1979, Luke won Laura's heart by raping her under the strobe lights, to a disco beat. (. Jumerous fans have written in to request the name of the song to which the rape was committed.)

As Geary himself points out, the character of Luke is one of General Hospital's main innovations. He was, he says, first called in to read for the part of Mitch Williams, a scheming district attorney who, with mob help, became a state senator and was then banished to Albany. Monty was understandably fascinated by Geary, an engagingly insolent actor who does not fit the cleancut doctor/lawyer soap-stereo-type. She cast him as Bobbi Spencer's brother, a sort of errand boy for the mob, who at first did little more than turn up at the hospital from time to time to have coffee and be warned by his sister to keep his nose clean. Then he got his hair permed, which turned him into an overnight sex symbol, and he fell in love with Laura, who, at 17, had already had her share of problems. She had accidentally killed David Hamilton, her middle-aged lover, and no one would let her marry Scotty Baldwin until she got off probation. Finally she and law student Scott were hitched in the park, and they set up housekeeping in a sweet little apartment full of wicker furniture. Laura took a job waitressing at the disco, then managed by Luke, who was forcibly engaged to the only daughter of a powerful underworld figure. But some things are meant to be, and Luke finally won Laura's love

through an act of sexual vio lence. Scott found out and pushed him off a yacht, whereupon he was presumed dead, and (this is my favorite part) his funeral was held in the disco! Naturally, Luke turned out to be amphibious, and he swam off with Laura, disguised in a black wig, for a funfilled summer of dodging mob

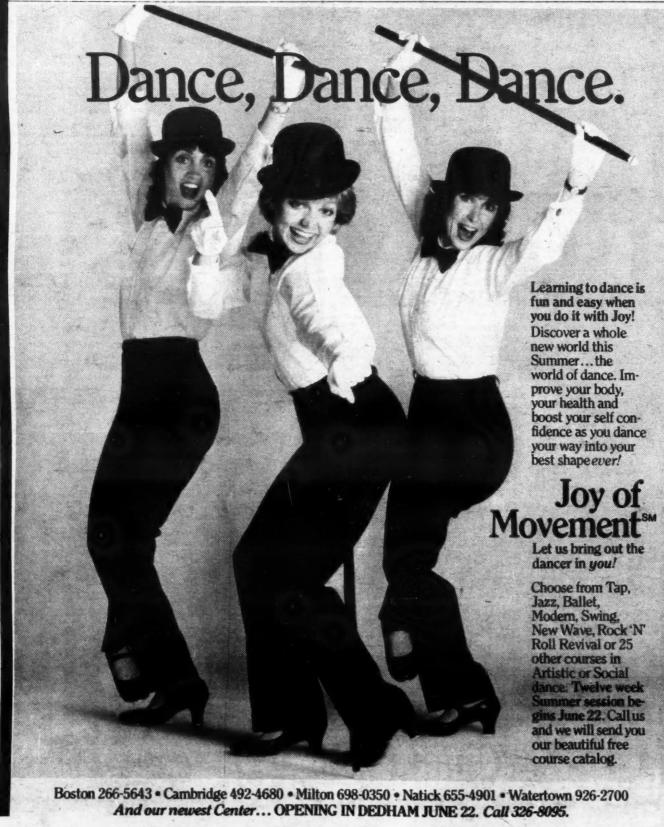
Asked to respond to the charge that the General Hospital plot, and the Luke-Laura storyline in particular, is "degenerate," Geary says, "I'm just an actor. You'll have to ask a sociologist about that. Of course, I don't per-sonally feel it's degenerate. I feel it's changed the face of daytime forever." And badgered by one moralistic reporter as to why Luke never "paid for his crime" but instead won the girl, Geary responded earnestly, strenu-ously, that Luke had indeed atoned for the rape through "mental anguish." The anguish must have been convincing since not only teen-boppers and Harvardians watch General Hospital; according to the Real Paper's Karen Lindsey, it is also a favorite of local feminists. You figure it out.

Certainly General Hospital's confirmation of the old adage that when girls say no they really mean yes has not awakened the social concern, or raised the hackles, of Geary's female fans. While he met the press in the second-floor bar of the Hasty Pudding Club, attired for unknown reasons like a hobo (he also made his Emmy acceptance speech, just for the hell of it), they waited patiently in the street below, occasionally yelling up to reporters near the windows, "Is he in there?" Channel 5's Ron Gollobin made the mistake of wading into the crowd and announcing that he had "Luke's autograph" - whereupon he was promptly trampled. And when Geary finally emerged, only to be whisked by campus police into a waiting cruiser, the car was engulfed by young girls, pawing at the glass that separated them from their idol. Geary was nonplused, calling this kind of adulation "common." It does not, however, interfere with his everyday life. 'Nobody gives a shit in Los Angeles.

After being presented by Side-by-Side honchos David Margolin and Danielle Alexandra (who tried, futilely but repeatedly, to steal the limelight) with the Homme Fatal Award impact on our lives" - Geary talked about his life in soap with the same intensity and cavalier charm that he brings to Luke Spencer's wheelings, dealings, and amours. Geary is a sort of career rapist on daytime TV, having played four, including one on The Young and the Restless though he did once impersonate a priest on The Partridge Family, which must play havoc with his

One might assume that Geary is anxious to ride the current wave of adolescent adoration into prime-time or films. But he takes his work on General Hospital very seriously, is proud of it, and resents the suggestion that he may be ready to "graduate" to bigger and better things. "This isn't school," he says "or some kind of training ground. Sure, some people don't know who Tony Geary is. But some people don't know who Maureen Stapleton is either. Or Laurence Olivier. No one who acts thinks about that. Of course, I don't intend to stay on General Hospital all my life.

Asked how he'd like Luke to go, when he goes, Geary ru-minated awhile, then replied, "I think suicide would make a great exit." That's one idea, of course. But how about having Luke, a poor boy with plenty of street smarts but no formal education, leave Port Charles to go to Harvard? It's clear he'd do well there.



And where's his mother? Out cruising around on some hotshot's yacht and complaining about it. Poor Dennis. It's rough being the richest boy in town.

Deep in the heart of Brooklyn, there's a diner where, on any given morning, you're likely to see any one of these pseudo rednecks chowing down on bacon and eggs. Across the street, in a cavernous red brick building, are the production facilities for NBC's answer to Dallas: Texas the daytime ripoff of a nighttime answer to daytime TV.

Winding your way through endless blah-beige corridors nothing like the broad expanses of cattle land and oil fields and skyscrapers that serve as backdrops for the show - you'll eventually find yourself on one of the many interior sets for Texas (the exteriors were shot on location). You can tell you're at Texas by the cow skulls stenciled on the backs of the flats. But unless you're a regular viewer, you won't be able to tell the difference between the crew and the cast, except that the cast wears more makeup and newer clothes. They all dress Western, though, right down to their belt buckles and boots. There are even a few token Tex-Mexicans on hand for balance.

This is the home of some of the sorriest, saddest rich folk on the face of the earth. They got troubles, right here in Oil City

For a soap opera with probably the most innovative theme idea (granted, filched from Dallas), the most attention to locale detail and wardrobe, and the best-looking men and women, Texas has been floundering around for almost a year now. Part - but not all - of the blame lies in scheduling: Texas shares the big 3-to-4-p.m. time slot with General Hospital and The Guiding Light, and it fin-

ishes a poor third in the ratings. Texas made its debut last August 4, spinning off from the popular Another World (and taking with it some of the leading characters, like Iris, Dennis, and Reena). Commenting on the upcoming series a year ago, Linda Line, then NBC's vice-president for daytime serial programs, said, We believe Texas will be an

extremely high-charged addition to our schedule. We will develop stories that reflect the energetic characteristics of Texas people, from their fierce loyalties and traditional values to their enduring ideas of love and romance. Texas is still a place where fortunes are won and lost in a day, and where there continue to be passionate clashes of wills and ideas that make for great stories.'

The show took off on schedule, with some of the most convoluted, outlandish plots on television - even for a soap opera. And even dyed-in-the-wool NBC fans like me were turned off. There was a rumor that the series would conclude with a bang - a disaster, that is, that would wipe out the entire cast. But now things have settled down. New writers have been hired, along with a new executive producer, and the show shows signs of sticking around for a while. At least that's the word NBC is dishing out. And why take it off the air? What else is going to beat out General Hospital and The Guiding Light?

I've been watching Texas lately, and frankly, I'm getting a big worried about Paige and Dennis. Striker, by the way, pulled through the transplant and representing Paige in court (how convenient that he's a lawyer, too). Iris married Alex, and they lived happily ever after till last week, when Alex had a stroke. But Iris is more concerned with getting Dennis out of jail and away from Paige . . . . .

# Soap city

Continued from page 1 kills me how a man can be best friends with a man who tried to kill him.

That's life, heh, heh." "No, Mike. That's soap

At lunch recently, Osborne and I got together and pooled our resources to come up with the following facts, theories, trivia tidbits, and general observations about the soaps:

Haves and have-nots. On soaps, all rich people are frightfully miserable, and all poor people are out to get rich. You figure it out.

Reruns. Every plot line has een done before. The reason they keep doing the same ones is because no one was paying attention the first time. And the reason it's so easy to pick up on a soap's plot after only a few episodes is that characters are always repeating crucial things - like their names - for the benefit of new viewers. "Hello, Trixie. Have you seen my brother Rudolph?" "No, Seymour. I, Trixie, haven't seen your brother Rudolph."

Irish watcher-woman. Ryan's Hope was the first soap to be syndicated to Europe. It appears twice a day in Ireland, where it is the top-rated program on the air.

Name games. Soap-opera characters never have normal names like the rest of us. Some examples: Mona, Blaine, Noah, Luke, Phoebe, Ryan, Katrina, Marco, Althea, Bo, Billy Joe, Asa, Elena, Iris, Skorpio, Courtney, Clarisse, Siobhan, Sven, Paige.

Love in the afternoon. More sex is shown on daytime TV than on nighttime. At night they just talk about it.

Moral hygiene. Procter and Gamble programs (Another World, Texas, As the World Turns, The Guiding Light, The Edge of Night) are more moralistic than others. ABC soaps are the most risque.

What pill? In spite of the overabundant supply of doctors and nurses on soaps, birth control is practically unheard of. Every girl who Does It gets pregnant (unless she's married and wants children, in which case her husband is invariably infertile and she must be artificially inseminated or, if she's sterile, they find a surrogate mother).

School's out. Story lines in the summertime are always more youth-oriented. That's how 30year-olds like me got hooked on these things when we were 14.

Playing the percentages. On a Monday show, 80 percent of the action is rehash; 20 percent is new. On Tuesday, 10 percent is new. If you can watch only two shows a week, watch on Friday and Monday. Fridays are when all the action happens, to keep you hooked until Monday. Mondays are when that action is resolved (as much as anything on a soap opera is ever resolved).

Black-and-white. Interracial

romance isn't dealt with on soaps. It was tried twice that we know of, with ludicrous results. On Days of Our Lives, David Banning became engaged to the daughter of Salem's only black family; they never so much as touched each other. On another show, a black woman doctor fell in love with a white patient; the only catch was that he was blind and didn't know she was black.

Catatonia. People who watch soap operas generally don't change channels

Breaking the habit. Nuns are the big new thing. On Days of Our Lives, Sister Marie left the order to marry her honey, but daughter Jessica, who hates Marie, got spiteful and ran away to join the very same convent. Now they spend a lot of time talking about how weird it is to see the other in street clothes/a habit.

The preppies look. Preppies watch soap operas. The ones they watch, according to People maga-zine, are All My Children and General Hospital. The one they don't watch is The Young and the Restless. Too young and too rest-

The imaginary invalid. There are lots of soaps about hospitals, and lots of hospitals on soaps that are about other things. But no one is ever sick in those hospitals except Your Best Friend or Your Worst Enemy. Doctors, nurses, and visitors just hang around the nurses' station and the elevator, waiting for word on YBF or YWE. They hang around the hospital cafeteria, too, but never to eat only to drink coffee and arrange extramarital affairs.

Visitation rites. People on soaps never call before they come over to visit: they just drop in. And when they do, the hostess is perfectly attired, with flawlessly coiffed hair and full makeup. The apartment/house is spotless and there is always a fresh pot of coffee brewing. If someone drops in on a lawyer or doctor at his office, the lawyer or doctor is never too busy to see him or her (unless it's his wife or mistress that he's trying to avoid). And no one ever stays long enough to do more than briefly meddle in somebody else's business.

Cabin fever. No scenes are ever Continued on page 14



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# Soap city

Continued from page 13

shot outdoors, except during ratings sweeps, in which case all the action takes place on St. Croix.

Tubeless society. No one watches TV on daytime TV. No one even has a TV: The one exception is when they have to tune in to hear a news bulletin, which pops on the minute they click the dial.

Odds-on favorite. Headline in the New York Post during the "Who shot J.R.?" crisis: "It's 20 to 1 that J.R. shot him-

December/May? Every soap opera has, or has had, an older man/younger woman affair. You don't see the reverse very often. Whether male or female, the older half of the couple is always Very Rich.

Tangled webs. People on soap operas make Rose Mary Woods look like Mata Hari. One woman, trying to conceal the identity of her child's father, hid a note that revealed same in a cookbook instead of throwing it out. What did she think she might forget who he was?

Hold the corpus. On a soap, nobody's dead until you actually see the body. When Mitch was murdered by Rachel on Another World, NBC received upward of 30,000 letters demanding his resurrection; it was decided to give him amnesia and bring him back. Lucky for Rachel.

Don't tune in tomorrow, If you ever notice that everyone's problems are being solved in a hurry, find yourself another soap opera. Yours has been canceled.

# **Figaro**

Continued from page 5

devotion, accompanied by a large dowry. Meanwhile Figaro is being pursued by Marceline, the Count's middle-aged housekeeper, who is abetted in her chase by Dr. Bartholo - who blames Figaro for the loss of Rosina. Further complicating things is Cherubino, the Count's adolescent page, who is smitten by anything in a skirt - especially anything in the Countess's skirt. The Countess, feeling abandoned by her once-ardent spouse, encourages Cherubino, who is also spending time behind the tool shed with the gardener's nubile daughter, Fanchette. Fanchette, for her part, sleeps around, while her father is generally sleeping it off. Naturally, with all this lust asimmering, no flour is required to thicken the plot - or to cook the Count's

But before that culinary feat is achieved, we are treated to a lot of plotting and intrigue, replete with cases of mistaken identity and close calls in the boudoir, not to mention a ridiculous court trial presided over by a bewigged and stuttering moron, and an even more ridiculous ceremony in which the Count, suspended in a sort of fluted ferris-wheel car, guarantees Suzanne's virginity. As is de rigueur in classical comedy, a messy situation is cleaned up by the convenient discovery that half the dramatis personae are long-lost relatives. And finally, in a finale that brings to mind Peter Shaffer's Black Comedy, it is proved that - as male chauvinists have long maintained all women look alike in the dark. The Count is slowest to figure this out, confirming Figaro's insolent assertion that the swiftest thing his master ever did was be born into the privileged class.

The ART production of Figaro is more elaborate than tight, and it's spread like thin icing all over the Loeb playing space. Most of the action takes place on the main stage, under a mock proscenium decorated with clouds and curlicues. But Mrs. Almaviva castle, which includes (on the side-stages) an impressive, rough-hewn kitchen hung with copper pots, in which perhaps two scenes are played, and a musty music room, used once or twice. There are two long tables laden with papier-mache comestibles that are brought up by elevator to decorate one scene between housekeeper Marceline and Dr. Bartholo. Then there is a tiny turntable in the stage floor, on which the Count spins while soliloquizing, and a spiral stair-case, used twice. Finally, there is the aforementioned ferris-wheel car, in which the Count and Countess float over the pre-nuptials of their subjects.

If Harvard had a drama school, one might suppose all this ado constituted some design student's thesis. Or perhaps it is intended as a dose of the classical

splendor for which ART subscribers, subjected to several anti-opulent spectacles in a row, have reportedly been hungering. (A little bit of the Guthrie right here in Cambridge.) Trouble is, the play seems at times to be rushing around the theater rather than toward its neat conclusion.

More important, there seems to be little point to this production - aside from restoring Beaumarchais's jabs at the nobility. Mark Leib's adaptation is smooth but hardly flashy, and it's much too long. Epstein's direction of individual scenes is precise if museumy, but the show as a whole is awfully leisurely. And the performers are forced to stretch their sparkle to its limits. Fortunately, Karen MacDonald's sparkle seems limitless; her Suzanne is pert, pretty, and as full of charm as wisdom. Tony Shalhoub's Figaro, too, is agile and likable - though there is nothing particularly original about the characterization. The Countess of Cheryl Giannini is sulky yet regal, never simpy — and you have to admire anyone who can prostrate herself on a bed strewn with at least 200 pillows. (I kept waiting for her to complain about a pea.) Harry Murphy, as the Count, is glittery, if a little beefy, in his regalia, and a bit of a clod without it - which is the idea. Among the supporting players, Barbara Orson and George Martin, imported from Trinity Square, are the most professional. Albert J. Duclos, as the inebriated keeper of the castle posies, has a gnarled comic countenance, but he plays too broadly. And there is too much Peter Pan in Linda Atkinson's boyish Cherubino.

A competent, traditional production of a rarely performed classic may help to soothe the increasingly savage breast of the ART subscribership — if that is indeed the idea behind this connubial pageant. But seldom have so many hotblooded shenanigans left me so cold. Figaro comments toward the end of the play that his marriage seems a long time in coming. And, as usual, he's right on.

## Outland

Continued from page 4

then hightail it out of there. Some, however, go mad. And, as it happens, a lot have been going mad lately. Model workers step into depressurized airlocks without their space suits, this being a very stupid thing to do because it will make your head expand like a balloon, and then explode. One miner hires a prostitute and then decides to stab her. Another starts seeing spiders on his legs. What's really making the men crazy, however, isn't the long hours and the squalid living conditions. It's a drug: an amphetamine, administered through the good offices of company manager Sheppard (Peter Boyle), that increases a man's productivity for several months and then drives him out of his skull. Other marshals have accepted payoffs to look the other way. O'Niel, of course, won't

Hyams could have pretended that there were issues at stake here, but if he had, Outland would probably have been a turgid bore. Instead, he strips away everything but the essentials: Connery, menace, hardware. While you're watching, you do notice the little omissions and lapses: Connery's wife (Kika Markham) and son (Nicholas Barnes), who leave him for the green hills of Earth, are the merest shadows of characters; the showdown between Boyle's henchmen and Connery is predictable and pat; and the final battle between hero and villain, oddly enough, amounts to a mere punch in the nose. Frances Sternhagen has a terrible time playing a and cynical frontier of becomes O'Niel's sole ally. An actress of great range and resource, she's been directed to be an abrasive cartoon, and her character is egregiously written; when she's being sandpapery and mean, she rubs away her own humanity. Worse, her doctor is one of those characters who tell us who they are instead of showing us - at one point, Hyams actually has her explain, "I'm unpleasant, not stupid."

There are other anomalies, too - like how it is that everybody on Io speaks 1980-vintage English? — but one begins to accept the discrepancies along with the space suits, as a sort of convention of the genre. The true subject of the movie becomes the camera's pursuit of Connery through a world that's utterly remote and yet unnervingly familiar, a future that's a bad dream of today. Instead of letting his

camera just sit and absorb the scenery, in the manner of so many cameras in so many space operas, Hyams sets it careering through the tendrilly corridors of the mining complex. And, in so doing, he gives us a strangely ironic vision of outer space as claustrophobic: a limitless wilderness that man has turned into a prison. Even when Hyams and his extraordinary production designer, Philip Harrison, invent some new futuristic device, they base it on a fashionably grim view of human endeavor. On Io, for instance, lawbreakers are put in brightly lit glass cells and their jailers turn off the gravity, so that the prisoner floats horizontally until he's willing to talk. I like that touch, but it's not a comforting one; it suggests that man will always tailor the miraculous properties of the universe to fit his own shrunken vision. Outland is no monster movie, and it has no truck with the supernatural, but in its own way, it's as scary as Alien.

# Ranger

Continued from page 4

of gravel-voiced reverence usually reserved for long-deceased poets. As harmonica music fills the soundtrack, the narrator delivers himself of such gems as, 'He learned the wisdom of the forest; he learned the ways of the wind." At times, this movie serves up its cliches with such a poker face that it's like Blazing Saddles without the punchlines.

One thing about cliches, though they go down easy, especially when helped along by all the sugary cinematography. In fact, it might have spoiled the movie's effect if either Klinton Spilsbury (as the Lone Ranger) or Michael Hore (as Tonto) had displayed much personality. At one point, there's a classically framed slow-motion shot of the two of them riding, Tonto's hair streaming in back. That's where the Lone Ranger and Tonto belong - in a slowmotion frieze, their iconographic presences melting into the storybook backdrops.

Unlike the revisionist Westerns, this movie isn't an elegy for the dying West; it's a celebration of a West that died a long time ago, a West whose heroes can return only if they no longer reflect our own values and concerns - if they no longer mean anything to us. They're the friendly ghosts of culture past.

## Stax

Continued from page 7

thought of himself as a "singer" and was embarrassed by Frank Guida's houseparty production. Bonds may be the only person who's ever felt this way.

A lot of people have felt otherwise about "Quarter to Three" over the years, including Bruce Springsteen, who has sometime included the song in his concerts. Though Springsteen is not the principal producer of Bonds's new album, Dedication (EMI-America) - E Street guitarist Steve Van Zandt is responsible - he is the record's prime mover. He has given Bonds three new songs and joins him on two, and the sound of the record feels like the looser moments on The River. Which is to say that none of it sounds as crazed or inspired as "Quarter to Three." The album, though, is neither an embarrassment nor a revelation. Side one, which has the three Springsteen cuts, consists of the straightahead rockers: Moon Mullican's "Joli Blon" is a smart, not obvious cover, "This Little Girl" could be an outtake from The River, and "Your Lover," which has Bonds's warmest singing, should have been on The River. Side two is more taxing, thanks to Jack-son Browne and Bob Dylan's wordy ironies ("The Pretender," "From a Buick 6"), which elude Bonds. As Guida proved 20 years ago, Bonds is a shouter, not a singer, and the album's worst moments are its most personal - when Bonds tries to read Van Zandt's overblown ballad, "Daddy's Come Home." as a metaphor for his own career.

Bonds may not have liked "Quarter to Three" when it came out, but he knows that it is responsible for his career. After somone yelled out the title at the Paradise, Bonds responded with the most honest moment of the evening: "If it wasn't for 'Quarter to Three' I wouldn't be here. Not only am I going to sing it, I'm going to sing the shit out of it." And he did. He also mentioned Bruce Spring-

steen's name at least a dozen times. This would have seemed more self-serving if it hadn't been so obvious that all those years working in lounges had taken their toll - humbling him to the point where he no longer realizes he doesn't have to apologize anymore. For being old. For playing rock 'n' roll. For being a friend of Bruce Springsteen. The shame, of course, is that Bonds's moment is going to be even briefer than it was the first time.

## Cellars

Continued from page 7 the solo LP?

A: No, just guitars, double- and tripletracked. We used a lot of digital delay, even on the drums. There's a piano, bass, drums, and harp, and that's it, man. It's a real echoed-out sound. I wasn't trying to duplicate the sound of old rockabilly, like everyone else is. We were bringing it up

Q: You just came back from Paris. A: Yeah, I played all over Europe, going into places where I expected 400 people, and 4000 would show up. I played the Palace Theatre in Paris, and the Stray Cats opened. It was the whole rockabilly trip, man, with me being the new rockabilly. When I came out, there were French Teddy Boys all over. They started spitting, man. I started thinking, 'Oh no, is this back in '78 on tour with the Clash again?" I had to go to the cleaners everyday. The spit was like pigeon shit, a big white stain that wouldn't come off. They aim for you. They take bets down front. Joe Strummer got hepatitis that way. They just got it right in his

On the Cars tour in '79 we always caught shit. In California they were throwing brand new sneakers at us. One time we were in front of 15,000 people, man, and they started throwing quarters at us. After we came off, the Cars' roadies ran up on stage like crazy, scooping up handfuls of quarters.

Q: Did you learn anything from Oca-

seki A: Are you kidding? Ric is cool. I love

the way he works. He can concentrate so hard. He knows what he wants, how to get it, and he doesn't let anything distract him. I admire that because I'm just the total opposite. I'm a maniac. Working with him showed me how to do it. That's why I stayed straight doing the solo LP. I didn't do anything for a month.

O: Didn't punk make it easier for Sui-

cide to get a deal?

A: Well, you see, I was the first one who ever used the word "punk," and I've got proof of that.

Q: Richard Hell claims the same thing. A: No, he wasn't, man. I was putting out posters describing us as punk music like in '71. Like I don't give a shit anyway, but it's true. I was walking around with a black leather jacket with chains and everything five years before everyone else was doing it. I was wearing a razor blade around my neck in '71.

Q: Do you want to play Vegas?
A: Yes, I do. I've done the whole intellectual-artist charade, so now I'll go for the money. Why not? It's really a matter of growing up, and Vegas is the elephant's graveyard.

A few weeks ago I reported here that Kate Ingram had been fired as editor of Boston Rock. Since then I've been informed by her lawyer that she was not fired, "but rather she left entirely of her own volition . . . in order to pursue other employment opportunities." According to my notes, Boston Rock publisher Mike Dreese told me she was "fired." He now denies that Ingram was let go. I stand corrected, and I apologize for any hurt feel-

ODDS 'N' ENDS: Love and Flame has signed with New Rose, an RCA subsidiary, the same French label that will be releasing Willie Alexander's solo LP, which is due in August. Love and Flame's album is due in September . . . . Koko Taylor and the Son Seals Blues Band at Jonathan Swift's June 1 . . . On June 3, go see Joe Ely at the Paradise. Then afterward, if you have any steam left, make it to Spit for a midnight set by Delta Five. Also, on the same night the Channel is celebrating its first birthday. Congratulations! The Neighborhoods, New Models, and Dawgs will be on hand to blow out the candle Wild in the Streets at Off the Wall, June 3-9 .... Native Tongue and the Young Snakes at the Underground June 5. RIP: Roy Brown.

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#### SUNDAY

Break away to Hale Reservation, 80 Carby Street in Westwood, for a day of bicycling in New Hampshire. You'll travel little-known country roads through one of New England's most beautiful areas - from Dublin to Green-field via Harrisville and Hancock. The trip covers 20 miles and starts at 9 a.m. It costs \$13 per adult, \$9 per child. Or, if you're feeling a little less energetic, the same group is sponsoring a trip into the woods to stalk wild edibles. (Hey - you never know when you'll need to live on roots and berries!) This event is being held from 1:30 to 4:30 p.m., and costs \$3 per person. For information on both trips, call 326-1770.

Marking the 200th anniversary of the Massachusetts Medical Society, the Museum of Our National Heritage mounts the exhibit In Sickness and Health: American Patients. and Doctors, 1700 to 1900. The exhibit focuses on the doctor/patient relationship in America, the impact of diseases and epidemics, early remedies and healing techniques, medical theories and scientific advances, "natural" cures, the training of doctors, and the development of hospitals and public-health facilities. Through November

#### MONDAY

She's not subtle, but on a good night Chicago blues singer Koko Taylor can be overpowering. Son Seals isn't subtle either, but on a good night he can be electric. The idea of the two playing on the same bill within the close confines of Jonathan Swift's sounds like a good night. Two shows, 7:30 and 10:30 p.m.

Lily Tomlin's characters often seem so real they're scary. She brings them to Boston for a two-week engagement at the Wilbur Theater, 246 Tremont Street, starting tonight. There are shows Monday through Thursday at 8 p.m. and two shows on Friday and Saturday at and 10 p.m. Call the box office, 423-4008, for reservations.

#### **JESDAY**

You look through a curtain of water to the temple in the distance. This is your introduction to a major new exhibition, Copan: Ancient City of the Maya, now at Boston's Museum of Science, on loan from Harvard's Peabody Museum. Beyond the "rain curtain" are original sculptures, jade jewelry, pottery, decorative objects, and casts of elaborately carved altars and stelae, most of them never before seen by the public. These treasures originated in Central America, where the Mayan people developed an extraordinarily sophisticated civilization that disappeared for unknown reasons after 900 A.D. The exhibit is on display through September 6.

## WEDNESDAY

Joe Ely's performance at the Paradise last month was a triumph - one of the most exciting rock shows that Boston has seen in the last four years. They don't come much better. Whether Ely can match it the second time around is anybody's guess, but here's guessing. The show starts at 8:30 p.m. Tickets are \$4.50 in advance and \$5.50 at the door.

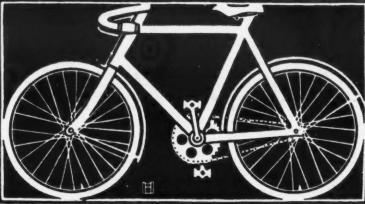
In Barry Shear's Wild in the Streets, a star (Christopher Ione president and decides everybody over 30 should be put away. Most of the people who cheered him on when the movie opened in 1968 are now approaching their golden years, so it should be interesting to see how all that rock 'n' revolution looks today. It's playing at Off the Wall through Tuesday, June 9 - and don't miss the tough performance of a new-comer named Richard Pryor.

The last time Delta 5 was in town, the band lit up the Underground with its wit, abbreviated meters, and acerbic sexual politics everything you'd hope for from a woman-dominated post-punk band from England. This time, the band is playing at the larger Spit, starting at midnight. Call 262-2437 for ticket prices.

This week's "8 days" was prepared with the assistance of Kit Rachlis and Stephen Schiff.



Wednesday: don't trust anyone over 30.



Sunday the 31st: take a bike hike.



Saturday: a Revolutionary event



Beginning Monday: Tomlin "Appearing Nitely

#### THURSDAY

We know we're not supposed to brag, but we really can't help it when the subject is the Phoenix's own Alan Lupo and his wife, Caryl Rivers, whose book For Better! For Worse! has just been released. In it, they tell us all about their family life in alternating chapters - the easy stuff like sex, religion, and child rearing, and the hard stuff - like sorting out car pools and household clutter. They're giving a preview of the book this evening at 5:30, the Women's Educational and Industrial Union, 356 Boylston Street in Boston. Tickets are \$2 for members, \$3 for non-members; call 536-5651 for details.

Starting tonight, the Loeb Cabaret presents Dreck/Vile, which the group's press release describes as "the opera Bert and Kurt never wrote." The operetta, a musical parody of the travels of Bertolt Brecht and Kurt Weill through the US during the '30s, plays at 11 p.m. through Saturday, then again on the 11th, 12th, and 13th at the same time. For ticket information, call 547-8300.

#### FRIDAY

Imagine buying groceries and cooking and feeding 475 men - that would be 1425 meals a day, 9975 meals a week, an average of 42,750 meals a month, and 518,700 meals a year! This remarkable feat is what had to be accomplished by the ship's cook and his mates and mess cook to feed the crew of the USS Constitution, back in the 1800s. Life at Sea, a permanent exhibit that just opened at the USS Constitution Museum, in Charlestown Navy Yard, portrays this and other aspects of sea life. The museum is open daily from 9 a.m. to 5 p.m. (after June 15, till 6 p.m.). For further information, call 426-1812.

Max Ophuls's lovely anthology film, Le Plaisir (1952), which is taken from three stories by Guy de Maupassant, is shown tonight at eight at the French Library in Boston,

53 Marlborough Street.
Tonight at the Arlington Street Church, in Boston: an Evening of Readings, Music, Art, and Food by Radical Women of Color, a dramatic presentation from the new book This Bridge Called My Back. It's at 8 p.m., and will be interpreted for the hearing impaired; child care is available by reservation. Call 924-0336 for more information.

#### SATURDAY 6

Today and tomorrow at 2 p.m., the John F. Kennedy Library presents Dances by the Sea: A Columbia Point of View, an outdoor performance inspired by the architecture of the library. Choreographers Jeanne Traxler and Wendy Zeeman Blom, along with 15 other professional Boston-area dancers, utilize the natural setting of I.M. Pei's building to evoke images of ships, wind, and the sea. Admission to the museum is 75 cents; the dance concert is free. Call 929-4584 for additional in-

Get out your yo-yo and take it to the Children's Museum today at two, to display your skills at the Duncan yo-yo contest. Anyone can enter, and there's no entry fee. The museum is located on Museum Wharf, 300 Congress Street in Boston.

Minutemen from all over New England are gathering today and tomorrow in Wilmington for the Apple Ridge Colonial Muster. You can witness live cannon firing, a turkey shoot, colonial crafts, and a colorful battle reminis cent of the American Revolution. Sounds like fun; trouble is, the minutemen didn't muster up a phone number on their press release. We suggest you call the Wilmington Chamber of Commerce, 657-7211, for directions and further information.

#### SUNDAY

Some people think Nicholas Ray's Wind Across the Everglades (1958) is one of the best Hollywood films of the '50s. At any rate, it's certainly one of the strangest. Christopher Plummer stars as the ecologist trying to save Florida's wildlands, and Burl Ives, Gypsy Rose Lee, and MacKinlay Kantor (!) lend support. It's at the Harvard-Epworth Church tonight at eight.

# Hot dots

#### SUNDAY

Noon (56) Testimony of Two Men. A mini-series aired straight through, all six hours of it. David Birney, William Shatner, and Barbara Perkins star in a TV adaptation of Taylor Caldwell's historical (Appomattox to the turn of the century) novel about two surgeons, their wives and lovers, and an abortion scendal.

two strigeotis, frell wives and devel, and all abortion scandal.

2:00 (2) The Fabulous Philadelphians: From Ormandy to Muti. Repeated from last week. Eugene Ormandy conducts Sibelius's Violin Concerto, with young Dylana Jenson as soloist.

2:00 (3) The Underses World of Jacques Cousteau Life at the End of the World. Cousteau and the Calypso crew sall to the southern extreme of South America — to where Magellan took exploring history's most pathetic shortcut — and study the soon-to-vanish Qawashqar Indians.

2:00 (38) Raseball. The Sox vs. the Milwaukee Brewers.

2:00 (35) Basevall. The book of the property o

collectibles.
6:90 (56) Star Trak, "Requiem for Methuselah."
7:90 (5) Roots: The Next Generations. If we keep this up, we'll have television's first black-culture sci-fi mini-series by next season. A repeat of the first two hours of the sequel to Alex Haley's ratings legend, this follows the history of Kunta Kinte's posterity from 1882 toward the present. Stars include James Broderick, Diahann Carroll, Ossie Davis, Ruby Dee, Olivia de Havilland, Henry Fonda, James Earl Jones, Della Reese, and Marion Brando.

7:00 (38) Music City News Top Country Hits. Two hours of down-home tunes by those million-dollar yokels. Co-hosts are Tanya Tucker and Jim Stafford.

yokeis. Co-hosts are Tanya Tucker and Jim Stafford.
7:30 (44) The Sixth Van Cliburn International Plano Competition. The contestants, the winner, and a special performance of a new work by Leonard Bernstein.
8:00 (56) F. Scott Fitzgerald and the Last of the Belles (movie). Richard Chamberlain, Blythe Danner, and Susan Sarandon star in this loose adaptation of one of FSF's short stories dramatizing his meeting with Zelda. All fiction, mind you.
9:00 (4) The Missouri Breaks (movie). Arthur Penn's queer 1976 Western adventure with Marion Brando and Jack Nicholson won't make any sense at all edited for TV.
9:00 (5) Don't Look Beck (movie). He's in the Hall of Fame. He also made it onto one of Nixon's "All-Time Baseball Teams" (1925-45). But in his time, his accomplishments on the mound were dwarfed by matters of color. Louis Gossett Jr. stars in a made-for-TV biography of pitcher Leroy Satchel Paige. Also starring Jim Davis, Ossie Davis, Clifton Davis, and Ernie Barnes (Ernie Davis wasn't available).

Davis, and available).

9:00 (44) Masterplece Theatre Favorites: The Golden Bowl, part V. In which Maggie confronts Fanny. Can't wait. To be repeated on Friday at 9 p.m. We may watch it twice.

#### MONDAY

1:90 (2) The Channel 2 Auction. Twelve hours of nonstop goods and chatter.
4:90 (7) The Diary of Anne Frank (movie) part I. George Stevens's 1959 film version of everyone's high-school play stars Millle Perkins, Joseph Schildkraut, Shelley Winters, Richard Beymer, and Low Liscoph.

Lou Jacobi.

8:00 (38) Rage (movie), George C. Scott and Martin Sheen star in a 1972 drama about a man seeking revenge on the US Army after his son is killed by poison gas.

8:00 (44) Great Performances: The Girls in Their Summer Dresses and Other Stories by Irwin Shaw. The other stories are "The Monument," and "The Man Who Married a French Wife." "Dresses" stars Carol Kane and Jeff Bridges; "Monument" stars Charles Durning and Brian Dennehy; "French Wife" features Bob Sherman, Claudine Augur, and Pierre Santini.

Pierre Santini.

8:00 (56) Giant (movie) part I. George Stevens's 1956 adaptation of Edna Ferber's oil-soaked novel, starring Elizabeth Taylor, Rock Hudson, James Dean, Carroll Baker, Jane Withers, Chill Wills, Dennis Hopper, Sal Mineo, and Rod Taylor.

8:30 (5) Baseball. The New York Yankees vs. the Cleveland Indians, or the Montreal Expos vs. the

St. Louis Cardinals. St. Louis Cardinals.
10:00 (44) Mystery: She Fell Among Thieves. And no one would help her up. Elieen Atkins, Malcolm McDowell, and Michael Jayston star in a 90-minute high-camp thriller about international crooks and distressed damsels. Adapted from a novel by Dornford Yates. Dornford?

#### TUESDAY

1:00 (2) The Channel 2 Auction. The Quickle Board and the quickly bored.
4:00 (68) Tom Brown's School Days (movie). Life at Central High was never like this. The original slateboard-jungle adventure, portraying the perversity and cruelty of life in a Victorian English school and starring Cedric Hardwicke and Freddle Rathbolomes.

Bartholomew. 5:00 (7) The Diary of Anne Frank (movie), part II. 7:30 (5) The Muppets. Jim Henson and his raucous remnants are joined by guest host Jean-Pierre Rampal. 7:30 (38) Baseball. The Sox vs. the Cleveland In-

dians.
8:00 (44) Nova: The Doctors of Nigeria. Westernstyle medics form an alliance with tribal healers to combat health problems born of lowered standards of living in Nigeria.
8:00 (56) Glent (movie) part il.
9:00 (7) First You Cry (movie). A made-for-TV drama starring Mary Tyler Moore as a woman facing breast cancer.

ing breast cancer.

9:90 (44) Mystery: Rumpole of the Bailey, part II.
Rumpole defends a politician charged with rape.

10:00 (5) The Barbera Walters Special. ABC's million-dollar woman turns her unpleasant interview style on Nancy Ray Gun, Katharine Hepburn, and Jauren Racell.

Lauren Bacall.

10:00 (44) The Duchess of Duke Street, part I. A chance to see the first episode of this popular series, which stars Gemma Jones as the cocky Cockney who rose from scullery maid to social maven via the princely sheets. Fondly re-

membered, and for good reason, though epi-sodes after the first season dragged into routine

WEDNESDAY

# 1:00 (2) The Channel 2 Auction. And over here we have a contemporary oil lamp in the shape of an Exxon executive. It says here it was hand-sculpted from jade, in mainland China. It's worth \$500, and you won't find another one like it for any price. 7:30 (38) Baseball. The Sox vs. the Cleveland Indians. (Actually the Channel 35 press release says the Sox "take on" the Cleveland Indians, but we think this unlikely. The Sox can't even afford to pay their own players.)

their own players.) \$:00 (7) The White Shadow. Repeats of the last

season.
8:00 (44) Petel Who else but Pete Fountain, a once-talented clarinettist who fought his way to the top of the commercial heap. A one-man musical tourist attraction down south in New Orleans.
8:00 (56) Witness for the Prosecution (movie). Tyrone Power, Mariene Dietrich, and Charles Laughton star in this 1957 adaptation of Agatha Christie's courtroom novel turned Broadway play.
8:00 (7) Willa (movie). Deborah Raffin and Clu Guiager star in a 1979 made-for-TV movie about a waitress who'll stop at nothing to become a truck driver.

Griver.

2:00 (44) Kennedy Center Tonight: Sarah in America. Lillie Palmer recreates the legendary stage presence of French thespian Sarah Bernhardt, the belie of turn-of-the-century theater, in an adaptation of a drama by Ruth Wolff.

#### THURSDAY

Noon (38) The Man Who Never Was (movie). Clifton Webb, Gloria Grahame, and Stephen Boyde star in a fascinating 1956 WWII spy story based on the most complex gambit devised by the British military's dirty-tricks squad. A true story of war as the ultimate schoolboy prank. Worth watching in

amazement.

1:00 (2) The Channel 2 Auction. We've got \$360 bid for the jade oil lamp. The aluminum-swan lawn decoration goes to Charles Szenski of West Medford. The aluminum siding — one exterior wall of aluminum siding, color optional — has been sold to Mrs. Gevney Swinbourne of Beacon Hill, and the original clown painting on velvet donated by the Newton Home for the Bewildered goes to Mike Janek . . Janieck . . i can't make this out . . Janis of West Roxbury for \$50.

7:30 (38) Baseball. The Sox vs. the Cleveland Indians.

dians.
8:00 (56) The Night They Raided Mineky's (movie).
William Friedkin's 1969 comedy about an Amish lass who stumbles into a life of burlesque stars Jason Robards, Britt Ekland, Forrest Tucker, Elliott Gould, and Bert Lahr (who died during the production).

9:00 (4) Rainbow (movie). A musical biography of Judy Garland, starring Broadway Annie (Andrea McArdle), with Don Murray, Piper Laurie, and Michael Parks.

#### FRIDAY

1:00 (2) The Channel 2 Auction. On the Quickle Board . . . Let's see it . . . . Where's the camera? . . . Is my mike on? . . . Helio? . . . Okay, on the Quickle Board! The Kevin White dart board goes for \$35. The stuffed squab has had no bids —

c'mon folks, you can eat it, you can hang it on the wall in the den. The dog training course, a \$75 value, went for \$65. The complete set of Globe TV Week magazines has sold for \$1000, and ... What? ... What's left? ... Thank you, Charlene ... The bagpipe rebuilding kit has a current bid of \$5. We can do better than that folks. Imported from Scotland. Don't be stingy, folks ... Ha-ha. Sorry ... what? ... Okay! Back to you, Brad. 8:00 (\$6) The Battle of Britain (movie). Laurence Olivier, Michael Caine, and Christopher Plummer take us on a dramatic tour of Blitz-era London. 9:00 (\$7) The Comsback Kid (movie). John Ritter stars in a made-for-TV movie about a baseball player who's fired from the majors and decides to organize a team of hoodiums.
9:00 (44) Masterplece Theatre Favorites: The Golden Bowl, part V. Repeated from Sunday at 9 p.m.

p.m. 16:30 (38) Baseball. The Sox vs. the Oekland A's. 12:30 (4) SCTV Network 90. As we mentioned a few weeks back, the best thing about this show is that it bumped the Midnight Special into the oblivion it so justly deserved, but our praise doesn't end that faintly. Second City Television (SCTV) had a syndicated series of video spoofs running around the independents for several years. Now, the comedy troupe has been brought up to fill the void left by Saturday Night Live (yet in hiatus) and Fridays (which doesn't catch on no matter how hard it tries). These people are funny, and this is worth staying awake for.

#### SATURDAY

1:00 (2) The Channel 2 Auction. Okayl...
Okayl... Okay... We're ready to sell off this table. Okayl The light bulbs, the hand-painted light bulbs from the Ukrainian Miniature Craft Society of Roslindale goes, go to Mrs. Helen Borszi... Borzikov... kovsky... Boriska... Barysha... to Helen in Cambridge for \$30, okay, \$35. Okayl Overhere we have an antique dental-tool set, a complete set, donated by the Massachusetts. Mental, okay, Dental, the Massachusetts Dental Health Association, and it goes to Dr. Matt, no Mark, Matt... What?... Huh?... Thank you, Barbara... Dr. Mary Transki, Tanski, at the Boston College ... of the Boston University School of, College of Liberal Arts, the Boston University of Arts for \$500. Thank you, Mary. And thanks to Helen. And to you, Barbara. Take it away. Okayl Yasasaayl Okay.
1:90 (56) The Black Cat (movie). A 1941 Karloff/Lugosl Poe adaptation. Basil Rathbone, Nigel Bruce, Broderick Crawford, and Bela Lugosi star.

2:00 (4) Baseball. Detail not available at press

time.
2:30 (56) The Cat Creepe (movie). A murdered teenage girl moves into the soul of a kitten.
4:30 (38) Baseball. The Sox vs. the Oakland A's.
5:00 (7) The Belmont Stakes. Live.
8:00 (5) Baryshnikov on Broadway. Great dancing woven through a downright silly "dramatic" premise. Mikhail Baryshnikov joins Liza Minnelli to re-create some great moments from secular hoof-ing.

Itzhak Periman. 8:00 (56) The Group (movie). Is there life after Vassar? Candice Bergen, Joan Hackett, Elizabeth Hartman, and Shirley Knight star. 9:00 (44) Nova: The Doctors of Nigeria. Repeated

from Tuesday at 8 p.m. 11:30 (5) Babes on Broadway (movie), Judy Gar-land and Mickey Rooney star with Richard Quine and Fay Bainter in a 1942 musical with everything you'd expect except maybe a puppy.

# Airwaves

#### SUNDAY

8;00 a.m.-noon (WBCN) Boston Sunday Review. Union workers at General Dynamics and General Electric talk about pregnancy on the job; reporter Arnaud Deborch Grave discusses the latest conspiracy of international terrorism (do you think they're going to put fluoride in our water?); Dan Yankee, the dollar scholar, gives an economic update; and cyclist John Marino offers bicycling tips. Also, a report on generic drugs.

9:00 a.m. (WAAF) BBC Rock Hour. A performance by Willie Nile.

Noon (WCRB) Reflections. Richard Calandrella, of CARE's New England office, discusses the desperate needs of people in East Africa.

2:00 (WITS) Beseball. The Sox vs. the Milwaukee Brewers.

2:30 (WGBH) Les Angeles Philharmonic. Carlo Maria Giulini conducts Brahms's Plano Concerto No. 2, with Maurizio Pollini, and Brahms's Sym-phony No. 4.

No. 2, with Maurizio Pollini, and Brahms's Symphony No. 4.
4:30 (WGBH) Star. Wars. "Force and Counterforce." In the final episode, the rebels attack the Death Star and Darth Vader. Repeated Monday at 10:30 p.m. and Friday at 7 p.m.
6:30 (WBUR) Taking Readings. Anne Bernays reads from her novel The School Book.
6:30 (WDLW) The Flower of Scotland. The featured artist is Sir Harry Lauder, in addition to Scotlish folk music, the show offers current news and sports from Scotland.
7:30 (WBUR) Hitch-Hiker's Guide to the Galaxy. In episode VIII, Zafod uses his cosmic ego to escape from the Total Perspective Vortex.
7:30 (WHRB) Telemann Orgy. In celebration of his 300th birthday, 28 hours of chambèr music, concertos, cantatas, and religious music; at 9 p.m. tonight the Laurel Chamber Players give a Telemann program.

night the Laurel Chamber Players give a Telemann program.
8:30 (WCRB) Sunday Evening at the Opera.
Herbert von Karajan conducts Verdi's Aida, with Freni, Carreras, and Raimondi.
9:00 (WBUR) Jazz Alivel Performances by saxophonist/fluitist Lew Tabackin and his trio, singer Mark Murphy and his quartet, and guitarist Tal Farlow and his trio.
9:00 (WROR) Special of the Week. Music and conversation with Earth Wind & Fire.
9:00 (WAOR) King Bisculi Flower Hour. A concert performance by the Marshall Tucker Band.
10:00 (WBCN) Basement Tapes. A special two-hour edition of U-2, recorded live from the Paradise this past March.

dise this past March.

10:00 (WROR) 98% RPM. A review of the week's news, featuring a discussion of the current county-prison-guard sick-out.

10:30 (WROR) Boston's Other Voice. A special

festival of women's music, featuring interviews and music with Holly Near, Robin Flower, Nancy Vogi, and Woody Simmons.

11:00 (WAAF) Bey State Rock. A new rock show, featuring local bands from the New England re-

ized Testing," part I. How the schools create illiterate automatons. Part II is on Tuesday.
6:30 (WGBH) The Spider's Web. "Storytelling in America." Stories on "cowboys, brag talk, and ballede". See Face states.

America." Stories on "cowboys, brag talk, and ballads." See Fave waves.
6:30 (WBUR) Behind the News. State Representative Phil Johnston and John Card discuss the battle of the budget and await your calls. Ask 'em whether there will be any social services next year.
8:00 (WHRB) Telemann Special Concert (live). The Laurel Chamber Players and Friends give a Selemann Montain.

The Laurel Chamber Players and Friends give a Telemann program. 8:00 (WCRB) Concert Hour. A Villa-Lobos program: the Harp Concerto, with Catherine Michel, and the Harmonica Concerto, with Sebastian. 9:00 (WCRB) San Francisco Symphony. Walter Weller conducts Tippett's Concerto for Double String Orchestra, Elgar's Celle Concerto, with Michael Grebanier, and Dvorak's Symphony No. 5. 10:07 (WEEI) Mystery Theater. "The Runaway General." France's greatest general is held captive inside Germany during World War II. There's a new mystery each weekday night.

#### TUESDAY

Midnight-10:00 a.m. (WHRB) A Chronology of '50s Rock. A retrospective of the development of rock 'n' roll, from Wynonie Harris to Danny and the

Juniors.
3:30 (WHRB) Bruno Walter Orgy. Over eight hours of classic performances conducted by Walter, emphasizing the music of German composers.
4:30 (WGBH) Options in Education. "Standardized Testing," part II.
6:30 (WGBH) The Spider's Web. "Storytelling in America." California storyteller Hector Lee tells tales of the West. See Fave waves.
7:00 (WMBR) Interactions. Gay men and lesbians discuss their life experiences in a Moral Majority world.

7:30 (WITS) Baseball. The Sox vs. the Cleveland

indians. 8:00 (WRKO) David Brudney Show. House majori-ty leader George Keverian discusses what's happening up at the State House to our money and

needed services. 9:00 (WCRB) Chicago Symphony. Erich Leinsdort conducts Haydn's Symphony No. 97, Saint-Saens's Plano Concerto No. 2, with Earl Wild, the Interludes to Richard Strauss's Die Frau Ohne Schatten, and Strauss's Till Eulenspiegel.

#### WEDNESDAY

4:30 (WGBH) Heartbeat. An examination of the spiritual qualities of people who are dying. . 5:00 (WHRB) Historic Schubert Performances. Four hours of Schubert classics, including the Untinished Symphony. shed Symphony.

0 (WBUR) Undercurrents. A discussion, with ins encouraged, on how to deal with nuclear — evacuate to Maine or work for disarmant?

ment? 6:30 (WGBH) The Spider's Web. "Storytelling in America." Tales of Utah. See Fave waves. 7:30 (WITS) Essebell. The Sox vs. the Cleveland.

2:00 (WCRB) Cleveland Orchestra, Lorin Magzal

conducts Beethoven's Missa Solemnis, with Ber-nard, Horne, Riegel, and Rintzler. 10:30 (WGBH) Composers in California. Discus-sion of and muste by Robert Erickson, Loren Rush, and Terry Riley. Midnight (WCOZ) Midnight All-Stars. A half hour of the Doors.

#### **THURSDAY**

7:20 a.m. (WBUR) Morning Edition. "Audio Sketches of American Writers." In the middle of NPR's morning news, Adrienne Rich looks back over her career and reads selections from her

works.

4:30 (WGBH) Expressions. "Storytelling in the Oral Tradition." Mary Carter Smith and Linda Goss discuss their Afro-American stories.

6:30 (WGBH) The Spider's Web. "Storytelling in America." Justin Wilson tells Cajun tales — and tales they are. See Fave waves.

6:30 (WBUR) in These Hard Times. Jo Ellen Lambiot of the Haymarket Peoples' Fund and Zimbabwean Sondiho Mhitaba give a report on current developments in Zimbabwe.

7:30 (WITS) Baseball. The Sox vs. the Cleveland Indians.

r:30 (WITS) Basebell. The Sox vs. the Cleveland Indians.
8:00 (WCRB) Concert Hour. Andre Prieur conducts the New Irish- Chamber Orchestra in Mozart's Flute Concerto No. 1, with James Galway.
9:00 (WCRB) New York Philharmonic. Zubin Mehta conducts Dvorak's Carnival Overture, Stravinsky's Symphony No. 2.
10:00 (WDLW) Jamboree USA. Billy "Crash" Craddock in a country performance.
10:30 (WBBH) NPR World of Opera. From the 1980 Salzburg Festival, Gerd Albrecht conducts the ORF Chorus and Symphony in Krenek's Karl V.
11:00 (WBUR) Boston Spotlight (live). Straight-ahead jazz performed by saxophonist Lenny Hoffman and bass Ed Friediand live from the studio.
Midnight (WCOZ) Midnight All-Stars. A half hour of Boston.

#### FRIDAY

6:30 (WGBH) The Spider's Web. "Storytelling in America." Tennessee storyteller Ray Lum talks horsetrading. See Fave waves.
8:00 (WCRB) Boston Pops (live). The Pops performs live from Symphony Hall.
8:00 (WGBH) Musical Stage. The Gershwin series continues with his 1922 opera Blue Mondey.
9:00 (WGBH) The Handel Oratorio Seciety. Celebrating its 100th birthday, the society performs the world premiere of Wuorinen's The Celestial Sphere.

Celestial Sphere. 10:00 (WDLW) Country Sessions. A country per-formance by Mickey Gilley, with Johnny Lee. 10:30 (WITS) Beseball. The Sox vs. the Oakland

As. 11:00 (WGBH) Earplay. "B-Picture Man." The story by Anne Leaton of almost movie stars. 11:30 (WGBH) Blues After Hours. A feature on the

#### SATURDAY

9:30 e.m. (WCRB) 8SO Playbacks. Colin Devis conducts Mozart's Plano Concerto No. 22, with Stephen Bishop; Selji Dzawa conducts Stravinsky's L'Histoire du Soldat Sulte; Colin Devis conducts Haydn's Symphony No. 84; and Selji Ozawa conducts Schoenberg's Violin Concerto, with Joseph Silverstein.

Heon (WGBH) Folk Heritage. A performance by

country cousins Wilma Lee Cooper and Jerr

country cousins Wilma Lee Cooper and Jerr. Byrd.
2:00 (WCRB) Houston Grand Opera. Kenneti Montgomery conducts Mozart's Magic Flute, with Ernest, Peacock, and Halfvarson.
3:00 (WGBH) Folk Festival USA. Wilma Let Cooper performs gospels and Appalachian ballads with the Clinch Mountain Clari, and Jerr. Byrd performs on Hawalian steel guitar.
4:30 (WITS) Baseball. The Sox vs. the Oakland

4:30 (WITS) Baseball. The Sox vs. the Oakland A's.
6:00 (WDLW) Silver Eagle Cross-Country Music Show. A performance by George Jones, with Bonnie Raitt, Linda Ronstadt, and Johnny Paycheck.
6:30 (WBUR) Earplay. "Grandma Duck is Dead." Strange things happen in a college dorm when three undergraduates decide to hypnotize a friend.
8:00 (WCRB) and (WGBH) Boston Pops (live). John Williams conducts a program honoring the late Roland Hayes; it features Bruch's Scottish Fantasy, with violinist Emanuel Borok, and a medley of Duke Ellington songs.
10:00 (WDLW) Live from Gilley's. Big Al Downing performs from the Houston honky-tonk.
10:00 (WGBH) Edward R. Murrow. On the 16th anniversary of his death, a documentary about the noted journalist and broadcaster.

11:30 (WGBH) Blues After Hours. A feature on Hound Dog Taylor and the slide guitar wizardry of Tampa Red.

Midnight (WCOZ) Midnight All-Stars. An hour of the J Gelis Rand

oa Red. ight (WCOZ) Midnight All-Stars. An hour of Geils Band.

Fave waves. Radio is the ideal medium for exciting the imagination — it relies on the listener's own mental images. The Spider's Web has been especially successful in combining radio with the oral tradition of storytelling to transport the listener to other times, new worlds, and expanding futures. Some of the shows are highly produced mixes of sound effects and original music with multiplevoice dramatic readings of both classic tales and new creations (e.g., "Earthways," which provided excursions into different environments, and "Choices," which offered portraits of American women). Other productions are less complex, utilizing Boston's excellent storytellers — Jay O'Callahan, Judith Black, Brother Blue — to tell their original tales. And then there are the documentary stories, like the ones this week on "Storytelling in America," which tell traditional folk tales accompanied by traditional music. These forms not only provide entertainment value but also challenge stereotypes about race and women; and they deal in an exciting way with the important concerns of the day, like the environment. Although summer will bring repeat performances, they are some of the Web's more solid productions: E.B. White's "Stuart Little," a series on American heroes (from fancy folks to hardworking ones) called "Hand Me Down Heroes," and Irene Hunt's series on two kids traveling through the Depression years in "No Promises in the Wind," A new addition are two-minute productions by local kids, who do their own research, write their own scripts, and put the results on the air. The show for kids (however defined) is bewrite their own scripts, and put the results on the air. The show for kids (however defined) is becoming a show by kids. Every weekday evening at 6:30 p.m. on WGBH.

> **WBCN 90.9 FM** WBZ 106.7 FM WCOZ 94.5 FM WCRB 102.5 FM WEEI 500 AM

**WGBH 89.7 FM** WHRB 95.3 FM **WITS 1510 AM WMBR 88.1 FM** WRKO 680 AM **WROR 98.5 FM** 

MONDAY 4:30 (WQBH) Options in Education, "Standard-

# Film listings

Those listings are compiled sincet a week before theorir backings are than. New slows are often esheduled with little of-vance cellifesties, and films may run long-or than seted. Please cell the theater before chapping out, and be advised that sends provinces are common as Erichter and Saterier selection.

#### BOSTON

ALLSTON CINEMA (277-2140) 214 Harvard Ave. I: Tell Me a Middle: Sun.-Frl. 2, 3:50, 5:40, 7:30, 9:20 II: The Jazz Singer: Sun.-Fri. 1:45, 3:45, 5:45, 7:45, 9:45 Call for new features.

BEACON HILL I. II & III (723-8110)

1 Beacon St. 1 Beacon St. 1: 1 Spit on Year Grave: Sun.-Thurs. 1:15, 3:30, 5:45, 7:45, 10 Nichard Pryer In Cascert: Fri.-Sun. 1, 2:45, 4:30, 6:15, 8, 10 N: Nacing Enditus: Sun.-Thurs. 1, 2:45, 4:30, 6:15, 8, 10 Tent Fil Sun Fri Tees: Fri.-Sun. Fri., Sat. times — 1, 4, 7:15, 10:30; Sun. times. — 1:30, ula: Sun.-Sun. 1:15, 4:15, 7:15, 10 CHARLES I, II & III (227-1330) 195-A Cambridge St. I: Breaker Merent: Sun.-Sun. 1, 3:15, 5:30, 7:45, 10 for: Sun.-Sun. 1:30, 4:30, 7:30, 10 md: Sun.-Sun. 1, 3:15, 5:30, CHEM I, II & III (538-2870) Dalton St. nr. the Prudential Center I: The Four Seconds: Sun.-Sun. 1, 3:15, 5:30, 7:45, 10 II: Atlantic City: Sun.-Sun. 1, 3:15, 5:30, 7:45, 10 III: Lagand of the Lone Ranger: Sun.-Sun. 1, 2:45, 4:30, 6:15, 8, 10 CINEMA 57 I & II (482-1222) 200 Stuart St. Bustin' Lance: Sun.-Sun. 1:15. 3. 4:45, 6:30, 8:15, 10 II: Friday the 13th, Part II: Sun,-Thurs. 1, 2:45, 4:30, 6:15, 8, 10 The External seter: Fri.-Sun. 1:15, 3:30, 5:30, 7:45, 9:50 EXETER THEATER (536-7067) Exeter St. at Newbury
Oblemev: Sun.-Sun. 1:45, 4:15, 6:45, CKELODEON CINEMA (247-2160)

I: Voyage on Doore: Sun.-Sun. 1:30, 3:15, 5, 6:45, 6:30, 10:15 II: City of Women: Sun.-Sun. 12:25, 2:50, 5:15, 7:45, 10:15 PANS (267-8181) The Fen: Sun.-Thurs. 1, 2:45, 4:30, 6:15, 8, 10 th and Chang's Hext Movie: Fri.-Sun. 1:05, 5:30, 10 The Blues Brothers: Fri.-Sun. 3:05, 7:45

PI ALLEY I & H (227-8678) 237 Washington St. 1: Beath Hunt: Sun.-Sun. 1:15, 3:30, 5:30, 7:30, 9:45 II: Nappy Birthday to Ma: Sun.-Thurs. 1, 3:15, 5:30, 7:45, 10 Emanuelle Around the Wi 3:15, 5:30, 7:45, 10 3AXON (542-4800) 219 Tremont St. nd the World: Fri.-Sun. 1, er No Evil: Sun.-Sun. 1, 3:15, 5:30, 8,

#### BROOKLINE

CHESTNUT HILL I. II. III. W & V (277-I: The Four Seasons: Sun.-Sun. 1, 3:25, 5:30, 7:45, 10 d: Sun.-Sun. 1:45, 4:25, 7:25, III: Happy Birthday to Me: Sun.-Sun. 1, 3:25, 5:30, 7:45, 10 IV:Breeker Merent: Sun.-Sun. 1, 3:20, 5:25, 7:45, 10 V: Legend of the Lone Ranger: Sun.-Sun. 1:15, 3:25, 5:30, 7:45 CINEMA 8000KLIME (556-0007) La Cage sux Felias II: Sun.-Thurs. 7:15, 9:20; Sun. mat. 3, 5 Mon Oncie d'Amerique: Fri.-Sun. 7, 9:30; Sat., Sun. mat. 4:30 CINCLE CINEMA I. II & III (566-4040) Cleveland Circle
1: The Exterminator: Sun.-Sun. 1, 7:20, 9:40; Sun. mat. 3:05 II: Bustle' Leese: Sun.-Sun. 1:15, 7:40, 9:50; Sun. mat. 3:15, 5:30
III: Cheech and Chang's Hext Movie: Sun.-Sun. 1, 10 The Blues Brothers: Sun.-Sun. 3, 7:30 COOLIDGE CORNER (734-2500) 290 Harvard St. 188: Sun.-Tues. 7:45; Sun. mat. 4:20



Malcolm MacDowell is a driven man in A Clockwork Orange, at the Harvard Square Theater.

Sheet the Plane Player: Sun.-Tues. 6, 9:25; Sun. mat. 2:45 9:40; Sat., Sun. mat. 2:20 Key Large: Wed., Thurs. 7:45 Kaffe in the Water: Wed., Thurs. 6, 9:40 May Carge: Wed.-Sun. 7:50; Sat., Sun. mat. 4:10 May Carge: Wed. Repulsion: Wed., Thurs. 7:45 Kalfe in the Water: Wed., Thurs. 6, 9:40 A Streeter Hamel Beatre: Fri., Sat. 7:20; Sat. mat. 3:05 Sat. mat. 3:05
Murn: Fri., Sat. 5:15, 9:35
Children of Paradise: Sun. 3:45, 8
A Bay in the Country: Sun. 3, 7:15
II: Sword of Vengeauce #4: Sun.Tues. 8:05; Sun. mat. 4:55
Zetolchi's Fleshing Sword: Sun.-Tues.
6:30, 9:30; Sun. mat. 3:20
Am My Ellims: Wed Thurt 7:50 6:30, 9:30; Sun. mat. 3:20

Am My Films: Wed., Thurs. 7:50

Werner Eats His Shee: Wed., Thurs. 7:30

Fats Mergens: Wed., Thurs. 6, 9:35

The Producers: Fri., Sat. 7:45; Sat. mat.

Sitting Ducks: Fri., Sat. 6, 9:20 Hunter in the Dark: Sun. 3:50, 7:45 The Adventures of Kyeshire the Swert man: Sun. 6:15, 10:10

#### CAMBRIDGE

BRATTLE (876-4226) 40 Brattle St. near Harvard Square Berk Victory: Sun.-Tues. 6, 9:40 High Sterre: Sun.-Tues. 7:55; Sun. mat. 4:15

FRESH POND CINEMA (547-8000) Fresh Pond Shopping Center 1: Highthewks: Sun.-Sun. 7:25, 9:25; Sat. mat. 2; Sun. mat. 2, 3:45, 5:30 II: American Pep: Sun.-Sun. 7:30, 9:30; Sat. mat. 2; Sun. mat. 2, 3:50, 5:30 GALERIA CINEMA (661-3737) 5 Boylston Street From Mae to Mezart: Issue Stara in China: Sun.-Sun. Call for times. MARYARD SQUARE THEATER (864-4500) 1434 Mass. Ave. Tom Jones: Sun. 3:35, 7:55

Arsenic and Old Lace: Sun. 1:30, 5:50,

10:10
Ageochypes New: Mon. 3:20, 7:55
Blaughterhouse Five: Mon. 1:30, 6, 10:30
All That Jazz: Tues. 3:20, 7:55
The Rese: Tues. 1, 5:30, 10:05
My Brilliant Career: Wed. 12, 3:45, 7:45
The Turning Pelat: Wed. 1:40, 5:35,
9:35 9:35

9:35 Emmanualle: Thurs. 1, 4:30, 8:05 Shampoo: Thurs. 2:35, 6:05, 9:45 Amorican Pap: Fri. 1:30, 4:40, 7:55 Take the Money and Nam: Fri. 12, 3:10, 2:30, 0:35 kwerk Orange: Sat. 3:10, 7:30

Mean Streets: Sat. 1:15, 5:30, 9:50 King of Hearts: Sun. 12:30, 4:20, 8:10 A Thousand Clewns: Sun. 2:15, 6:05,

OFF THE WALL CINEMA (\$47-\$255)

the Wall. Comman (64/-acce)
15 Pearl St.
Specific Sun:-Tues. Sun. times — 4,
5:55, 7:50, 9:45; Mon. times — 5:55,
7:50, 7:60, times — 5:55, 7:50, 9:45
Wild in the Streets: Wed.-Sun. 5:50,

7:55, 10 0000N WELLES I, H & III (000-3 1001 Mass. Ave. 1- Castell Moleton: Sun.-Sun. 2, 4, 6, 8,

II: The Last Metre: Sun.-Sun. 2:30, 5, III: **Gal Yeang 'Un:** Sun.-Sun. 2, 3:50, 5:45, 7:45, 9:45

#### MIDNIGHT MOVIES

The following theaters screen films Fri. and Sat. at or around midnight. For suburban midnights, see suburban

Exeter Theeter: Rocky Horror Picture Hervard Square: Fri.: Rock Around the Clock; Sat.: You Can't Take It with

Off the Wull: Rock Rocts.

Orsen Welles: Richard Pryor in Concert;
The Three Stooges Follies, Part II; Blue

#### **GOOD DEALS**

Good deals are subject to change at a moment's notice, so check with the

Allaten Clooms: \$2 for first show of the day, \$1.50 for seniors till 5 p.m. Alternative Family Clooms at Off the Wall: \$1 Sat., Sun. matinees. Arlington, Capital & Regent: \$1.25 Sun.-Thurs., \$1.50 Fri.-Sat.

Belment Studio: \$1.50 all times. Brattle Theolor: Discount coupons: Six andmissions for \$15.
Cleans Breakline: \$1.75 at all times.
Cleveland Circle: \$2 for first show.
Caelidge Carner: \$2.50 for last show of

the night.

Fresh Psed Clinena: \$1.50 all times.

Hervard Square: \$2 till 6 p.m. Mon.-Fri.
(except holidays), \$2.50 at midnight.
\$3 after 6 and on Sat., Sun. and holi-

days.

Newton Academy: \$2 for first show.

Nickeleden: Discount coupons available. 10 admissions for \$25. First Mon.-Sat. \$2.50.
Welles: \$1.50 with a Welles TMon.-Tues. Discount coupons

Publix: \$1.25 all times. Somerville, Breadway & Somerville Sun.-Thurs., \$1.50 Frl., Sat.

#### **FILM SPECIALS**

BLACKSMITH HOUSE FILMS (547-6789), 56 Brattle St., Cambridge. June 6, 7: "Lovers," 8 p.m. \$3. FRENCH LIBMANY, 53 Mar/borough St., Boston (262-2280). May 31: "Le Jour Se Leve." June 5, 6, 7: "Le Plaisir," 8 pm. \$2.

"Wind Across the Everglades." Both at 8 p.m. \$1.50.
30mm F. KEMMENY LIMMARY, Columbia Point, Boston (929-4523). June 1-5: "Issues of the Kennedy Years: Television Coverage of the Criess of the Kennedy Presidency," at 2:30 p.m. June 6: "Saints and Scholars," part of a film series on the history, culture, and people of ireland. 1:30 and 3:30 p.m. MeLEAN MOSPITAL (855-2112), Pierce Hall, 115 Mill St., Belmont. June 3: "I'll Quit Tomorrow," a film on alcoholism, 7 p.m. Free.

St., Camb. (354-8371). May 31: "M." June 6 and 7: "The Last Hurrah." Both at 9 p.m.

at 9 p.m. **SOUTH STREET FILM CENTER** (542-8360), at Studio Red Top, 367 Boylston St., Boston, June 4: "Something Different," one of 12 classic films directed by women, 7:30 p.m. \$3.

WHERE'S BOSTOM? is shown hourly each day of 60 State \$1 (661-3425).

whether a bastown is shown hourly and had seen day at 60 State St. (661-2425). Tix \$1.50-\$3.

CAMBRIDGE PUBLIC LIBRARY (498-9061), 45 Pearl St., Cambridge. June 2: "Tillie's Punctured Romance" and two Chaplin shorts, 7 p.m. Free. FIELD BRANCH LIBRARY, 826 Cambridge St., Camb. (498-9080). June 4:

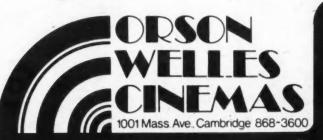
"Tillie's Punctured Romance." 7 p.m.

Free.

NEWTON FREE LIBRARY, 414 Centre St.,
Newton Corner (552-7145). June 3:
"Satire and Humor," "Insomnia,"
"Special Delivery," "Leisure," "Brand
Names and Labeling Games," "Sergeant Swell," and "Kudzu."
NEWTON FREE LIBRARY, children's films
(552-7145). 414 Centre St. Newton

(552-7145), 414 Centre St., Newton Corner. June 2: "Fingermouse, Yoffy, and Friends: Stringing Along," "The Hundred Penny Box," and "Nicky: One of My Best Friends," 2:30 p.m. SOMEDIVILLE FUBLIC LIBRARY, Highland Ave and Walput St (692,5000), June

Ave. and Walnut St. (623-5000). June 4: "The Taming of the Shrew," 6:30



#### **★★★★ A MASTERFUL FILM...** ... the most accurate portrait to date of

growing up and out in the 1960's... Diane Kurys captures the truth of youth in a series of epiphanies that dissolve one into the other with effortless grace ... . . it is a romantic vision tempered by the maturity of a woman who sees the past through a glass, clearly ...delicately balanced.

quietly profound!" Michael Blowen, Boston Globe

# OCKTAIL MOLO

The wonderfully buoyant and joyously free-spirited story of an 18 year old young woman's memorable journey across Europe with her first lover and his inseparable best friend. Set against the turmoil of May 1968 and brilliantly directed by Diane Kurys who first or may 1908 and brilliantly directed by Diane Kurys who first brought us PEPPERMINT SODA, COCKTAIL is the story of "the first 'no' sad, the first caress, the first real love story, the age of rebellion, the age where things really beginand everything is possible." Starring Elise Caron, Philippe Lebas, and Francois Cluzet. COCKTAIL is a revelation with an exhilarating sense of life, humor, wit, and charm from one of the world's most gifted young directors. 2:00, 4:00, 6:00, 8:00, 10:05

#### **BEST FOREIGN** LANGUAGE FILM - Boston Society of Film Critics

Truffaut at his very best. A film of Catherine Deneuve gives an exquisite



Truffaut's finest film in years is a joyous celebra tion of the human spirit, of freedom, and of love based on the real stories of the Parisian theatre world during the German Occupation. A famous theatre company's leading lady (Catherine Deneuve) must run the theatre as her Jewish husband, the troupe's director and impresario, (Heinz Bennent) is forced to "flee" Paris. Amid uncertainty and having to make do, the theatre company (with Gerard Depardieu as its new leading man) bands together as a family to struggle and survive. 2:30, 5:00, 7:30, 9:55 "A LOVELY FILM ABOUT A LOVELY WOMAN ... 'GAL' IS A REVELATION!" - Bruce McCabe, Boston Globe

"GO AND SEE THIS FILM!" - Kathy Huffhines, Real Paper



. . . the peculiar marriage of Mattie and Trax

Florida filmmaker Victor Nunez's heartwarming story of a widow living in backwoods Florida during Prohibition; a woman who falls prey to the none too virtuous designs of a charming lo the none too virtuous designs of a charming local lothario, yet manages to emerge as one of the most beautiful screen by most beautiful screen heroines in years. Based upon a Marjorie Kinnan Rawlings short story, . GAL YOUNG 'UN is a true American original and a joy to watch. 2:00, 3:50, 5:45, 7:45, 9:45

#### The Late Shows: Friday & Saturday, June 5 & 6



Vincent, Eddie Cochran and many others.

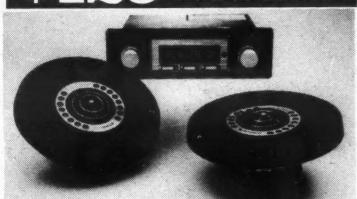
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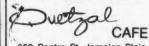
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Rita Hayworth has an actress parlayed her sexuality the way Sanda does in "Voyage en Douce."

> —Carrie Rickey, Village Voice



Dominique Sanda Geraldine Chaplin



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-Vincent Canby. The New York Times

OF VOMEN

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# Suburban cinemas

ARLINGTON, Capitol (648-4340) 204 Mass. Ave. Mon Oncie d'Amerique: Sun.-Sun. 7, 9:20; Sun.

ARLINGTON, Regent (643-1197)

Medford St.
Altered States: Sun.-Thurs. 7, 9; Sun. mat. 5
Eavemen: Fri.-Sun. 7:15, 9:05; Sun. mat. 5
ENANTHEE, General I-IV (848-1070)
South Shore Plaza.

I: Death Hunt: Sun.-Sun. 1:05, 3:15, 5:10, 7:30,

9:30 II: Cheech and Cheng's Hext Mevie: Sun.-:Sun. 3:20, 7:30 The Blues Brothers: Sun.-Sun. 1, 5:10, 9:25 III: Brocker Mersel: Sun.-Sun. 1, 3:15, 5:15,

7:30, 9:35 W: Happy Mirthday to Me: Sun.-Sun. 1, 3:15, 5:20, 7:30, 9:35

BROCKTON, General Five (1-588-5050) Vestgate Mall : Bustle' Leose: Sun.-Sun. 1:15, 3:15, 5:10,

Hi: The Fear Sessons: Sun.-Sun. 1, 3:10, 5:15, 7:30, 9:35 HI: 9 to 6: Sun.-Sun. 1:15, 3:25; 5:25, 7:30,

W: Legend of the Lane Ranger: Şun.-Sün. 1:15, 3:15, 5:10, 7:30, 9:30

5:10, 7:30, 9:30 V: Cheech and Cheng's Next Movie: Sun.-Sun. 3:20, 7:30 The Bines Brothers: Sun.-Sun. 1, 5:10, 9:25 BROCKTON, Sack I-IV (1-963-1010) Route 27

I: Happy Birthday to No: Sun.-Thurs. 1, 3:10, 5:20, 7:30, 9:30

The Exterminator: Fri.-Sun. 1:30, 3:30, 5:35, 7:40, 9:50 II: The Four Seasons: Sun.-Sun. 1:15, 3:20, 5:30,

7:30, 9:30 III: Outland: Sun.-Sun. 1, 3:10, 5:20, 7:30, 9:40
IV: Fear No Evil: Sun.-Sun. 1:25, 3:25, 5:25, 7:35, 9:45

7.30, 93-93
BURLINGTON, General I-II (272-4410)
Route 128, exit 42
Lagend of the Leas Ranger: Sun.-Sun. 7:30, 9:30;
Sun., Mon. mat. 1:15, 3:15, 5:10 DANVERS, Sack Six (1-777-2555 or 1-593-2100)

l: Feer No Evil: Sun.-Sun. 1:30, 3:30, 5:40,

7:40, 9:45 III: Guilland: Sun.-Sun. 1, 3:10, 5:20, 7:30, 9:40 III: Happy Dirthday to Ma: Sun.-Sun. 1, 3:15, 5:25, 7:35, 9:40 IV: Friday the 13th, Part II: Sun.-Thurs. 1:20, 3:20, 5:30, 7:30, 9:30

Cheech and Cheng's Next Mevie: Fri.-Sun. 1:05, 5:30, 9:45

The Blues Brethers: Fri.-Sun. 3:05, 7:20 V: Legend of the Lene Manger: Sun.-Sun. 1:10, 3:05, 5:10, 7:20, 9:35 VI: Death Hunt: Sun.-Sun. 1:15, 3:10, 5:15,

7:25, 9:35 DANYERS, Liberty Tree Mall I, II (599-3122) Rte. 128, Exit 24

II: Richard Pryer in Concert: Sun.-Sun. 7:30, 9:30; Sun. mat. 1:30, 3:30, 5:30

II: Private Begiants: Sun.-Thurs. 7:15, 9:15 The Externinator: Fri.-Sun. 7:15, 9:15; Sat., Sun. mat. 1:15, 3:15, 5:15 **DEDHAM**, Showcase 8 (326-2100)

### Repair Repai

IV: Feer No Evil: Sun.-Sun. 1:30, 7:35, 9:50; Sun. mat. 3:30, 5:15

VI: Bustle' Lesse: Sun.-Sun. 1:15, 7:20, 9:30; Sun. mat. 3:10, 5:10 land: Sun.-Sun. 2, 7:20, 9:55; Sun. mat

VIII: Lagand of the Lane Ranger: Sun.-Sun. 1, 7:25, 9:30; Sun. mat. 3, 5 NATICK, Sack 6 (237-5840)

Rte. 9, opp. Shopper's World 1: Bustle' Leese: Sun.-Sun. 1:30, 3:30, 5:30, II: Feer No Euli: Sun.-Sun. 1:10, 3:15, 5:20.

N: Examiller: Sun.-Sun. 1:05, 4, 7:25, 10 N: The Fax: Sun.-Thurs. 1, 3, 5, 7:40, 9:40 The Externolater: Fri.-Sun. 1:20, 3:20, 5:20,

V: Callgula: Sun.-Sun. 1:15, 4:15, 7:15, 10 VI: The Four Senses: Sun.-Sun. 1:15, 3:20, 5:25, 7:35, 9:45

5:25, 7:35, 9:45
NEWTON, Academy (332-2524)
102 Beacon St., Newton Centre
1: Death Hunt: Sun.-Sun. Call for times.
II: From Mae in Mazart: Issae Stern in Chine: Sun.-Sun. Call for times. NEWTON, West Cinema (964-6060)

MENTON, West Cinema (964-6060)
1296 Washington St.
1: La Cape east Fellos II: Sun.-Sun. 7:25, 9:30
III: Man Oncle d'Amerique: Sun.-Sun. 7:10, 9:30
III: Blang There: Sun.-Tues. 7:10, 9:30
The Elephant Man: Wed., Thurs. Call for times.
The 39 Steps: Fri., Sat. Call for times.
The 39 Steps: Fri., Sat. Call for times.
Orchestra Reberrasi: Sun. Call for times.
PEABODY CINEMA (599-1310)
North Shore Center

North Shore Center 1: Exceller: Sun.-Sun. 1:30, 4:15, 7:15, 9:45 II: Breeker Morent: Sun.-Sun. 1, 3:15, 5:15,

III: The Four Sessens: Sun.-Sun. 1, 3:10, 5:15, 7:30, 9:35 SAUGUS, General I-II (321-1345)

thewks: Sun.-Sun. 2, 3:45, 5:30, 7:25,

I: Bustin' Leese: Sun.-Sun. 2, 3:50, 5:30, 7:30, 9:30 SOMERVILLE, Broadway (625-5316)

81 Broadway Makhawks: Sun.-Thurs. 7, 9 The Beegle Man: Fri.-Sun. 7
Bleed Beach: Fri.-Sun. 9
SOMERVILLE, Somerville (625-1081)

50 Davis Sq. Altered States: Sun.-Thurs. 7, 9; Sun. mat. 5 Caddystack: Fri.-Sun. 7

"10": Fri.-Sun. 7
"10": Fri.-Sun. 9
"TONEHAM, General I-II (438-4050)
Routes 17a and 28
I: Wightha : Sun.-Sun. 7:25; 9:25; Sat. mat.
2; Sun. 3 2, 3:45, 5:30
II. Ansatto and Sun. 7:20, 8:20. Sat. mat.

477 Winter St: I: Nighthurks: Sun.-Sun. 7:25, 9:25; Sat., Sun. mat. 2, 3:45, 5:30

mat. 2, 3:45, 5:30 II: American Pag. Sun.-Sun. 7:30, 9:30; Sat. mat. 2; Sun. mat. 2, 3:50, 5:30 WOBURN, Showcase Five (933-5138) Main St., Middlesex Canal Park

nor: Sun.-Sun. 1, 7:25, 9:45; Gun. mat. 3, 5 B: Bustini Leess: Sun.-Sun. 1:15, 7:20, 9:30; Sun. mat. 3:20, 5:10 III: Death Newt: Sun.-Sun. 1:30, 7:25, 9:40; Sun. mat. 3:25, 5:15

lead: Sun.-Sun. 2, 7:20, 9:55; Sun. mat

V: The Four Sassens: Sun.-Sun. 1, 7:30, 9:55;

Sun. mat. 3:10, 5:15 VI: Feer No Evil: Sun.-Sun. 1:30, 7:35, 9:50; Sun. mat. 3:30, 5:15

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**10 EAIT** Please Call Theatre For Screen Times

# Film strips

compiled by Owen Gleiberman



MOVIE OF THE WEEK: Fata Morgana (1970). Werner Herzog's best work may be in his documentaries, and this richly eccentric look at the Sahara desert and its people is as arresting, in its way, as Aguirre. Herzog turns his collection of images — of dunes, oil rigs, squalid villages, ruins, German tourists, impoverished natives — into a bizarre myth in three parts: a creation, a view of paradise, and a summary of "The Golden Age." All the while, he dares us to look upon the mountains and sand, the industrial rubble, and the scenes of privation as undifferentiated parts of the immaculate creation of some demented god, and when we have accepted his ploy, he turns it around on us, trips us, taunts us, even horrifies us. This is an eerie film, and a haunting one; surprisingly, it has never before been shown in a Boston theater. Playing Wednesday and Thureday, June 3 and 4, at the Coolidge Corner.

THE ADVENTURES OF KYOSHIRO, THE SWORDSMAN (1962). The second in a series of samurai films featuring the late Raizo Ichikawa as Kyoshiro, half-caste sword-forhire and the most arrogant, unflappable superhero this side of Sean Connery's James Bond. This episode culminates with a duel to the death between Kyoshiro and Lord Tajima, the most revered fencing master in all Japan. Kenji Misumi directed. Coolidge Corner.

a duel to the death between Kyoshiro and Lord Tajima, the most revered fencing master in all Japan. Kenji Misumi directed. Coolidge Corner.

\*ALL THAT JAZZ (1979). Bob Fosse's grotesque autobiographical film is self-serving, overdone, and finally wearying. In his story of Joe Gideon (Roy Scheider), a fabulously giffed and successful choreographer-director, Fosse tells us more than we swer wanted to know about himself, from his early-morning bathroom routine to how he mistreats numberless beautiful and talented women. Photographed by Fellini's great cinematographer, Giuseppe Rotunno, the movie overflows with garish, stupefying fantasy sequences. The backstage and bedroom action is interrupted by cuts to a musty cosmic dressing room, where Scheider coos pious howlers about life, love, and art to a whitedraped Jessica Lange (as Lady Death). And a re-enactment of Fosse's real-life heart attack brings on a lavish musical number (the kitschiest thing on film since The Wiz) during which the principals sing "Bye Bye Life" to the tune of the Everly Brothers' "Bye Bye Love." Unforgivable. With Ann Reinking, Leland Palmer, and Ben Vereen. Harvard Square.

\*\*AMERICAN POP (1981). Upbeat title aside, Ralph Bakshi's latest animated feature is as leaden and simple-minded as children's "educational" television. The movie means to be both a whiriwind history of American popular music and a tribute. Io all the American "pops" whose sons make it to superstardom, but Bakshi has such solemn respect for the pop songs on the sound-track that he uses them without responding to their incandescent, throwaway beauty. Instead of mod, flashy visualizations, the movie's rotoscoped animation produces a tinny sort of realism with rock concert scenes that look as if they'd been lifted off an Archies funchox. Still, the movie's grandest miscalculations are musical: when a nililistic new waver gets to sing his big number and launches into Bob Seger's

an Archies interholds. Only the Moves grandest miscalculations are musical: when a nihilistic new waver gets to sing his big number and launches into Bob Seger's "Night Moves," it's pure kitsch — punk selling out before it's born. Harvard Square, Fresh Pond, suburbs.

ing out before it's born. Herverd Square, Fresh Pond, suburbs.

\*\*APOCALYPSE NOW (1979). Francis Coppola's film, loosely based on Conrad's Heart of Derkness, is a hallucination of the Vietnam War — Vietnam as the end of the world. And some of its scenes immerse us in more tumult, more information, and more fear than the movies have ever offered before. In fact, the film is so vivid and unnerving that it almost doesn't matter if its story is messy, its acting variable, and its script downright trashy (especially Michael Herr's narration, delivered in a "hard-boiled" monotone by Coppola's Marlowfigure, Martin Sheen). Besides the boring last half-hour, during which a logy Marlon Brando mutters Kurtzian profundities, the worst things in it are the attempts to arouse sentiment; the best are the flabbergasting battle sequences — in which Coppola and cinematographer Vittorio Storaro forge a nightmare beauty out of sheer destruction. And the ferocious, confident performance of Robert Duvall, as Colonel Kilgore, a jauntylunatic who has embraced and been invigorated by the war, is the only one powerful enough to stand up to the film's visual (and aural) force. Harvard Square.

\*\*ARSENIC AND OLD LACE (1944). Adapted or the screen by Frank Capra, Jose Kesselring's farce about a pair of balmy old spinsters who show their concern for lonely gentlemen by poisoning them manages to be at once frothy and dark. It also whizzes by at a pace that would have burned up the floorboards on Broadway. Unfortunately, if remains stiff and theatrical, and Cary Grant, in perhaps his worst performance, doubleremains stiff and theatrical, and Cary Grant, in perhaps his worst performance, double-takes his way through the part of the suspicious nephew. Josephine Hull and Jean Adair make charming murderesses. Peter Lorre is perfect as the addled Dr. Einstein, and Raymond Massey does fairly well, for someone who's not Boris Karloff, in the role of the sinister Jonathan. Harvard Square.

Superb Good Middling Bearable A turkey

Films without ratings have not been viewed as we go to press. We inland no judgment.

\*\*\*ATLANTIC CITY (1981). Working from a droil, sweet-spirited script by playwright John Guare, Louis Malle has fashioned a film that celebrates the tackiness and sublimity of American dreams. Burt Lancaster is Lou, a courty-looking numbers runner lost in reveries of the past; Susan Sarandon is his beautiful neighbor Sally, who has come to Atlantic City to make a new start as a blackjack dealer. When Lou accidentally inherits thousands of dollars worth of stolen cocaine, he begins to squire Sally around town and live out his dreams of being a bigwheel gangster. It's a slight, rather precious story, but Malle's affectionate sensibility turns it into a grand movie — a movie that insists that the fulfillment of even the junkiest dreams is a sort of miracle. Everything in Atlantic City is incongruous, and yet perfectly right. And as the washed-up lowlife who carries himself like a fallen king, Lancaster is at once miscast and completely winning; there is such depth of feeling in his rueful eyes that his petty lusts and heartaches come to seem unimaginably rich. Cheri.

\*\*BÉYOND THE FOREST (1949): One of the lamest of the Stella Dallas-style weepies, this murky murder mystery about a closet hysteric (Bette Davis), her small-town-doctor husband (Joseph Cotten) and wealthy industrialist neighbor (David Brian) features some of the corniest overacting of Davis's career (though it does include the

wealthy industrialist neighbor (David Brian) features some of the corniest overacting of Davis's career (though it does include the classic moment when she enters a mansion and multers, "What a dump"). King Vidor directed. Harvard-Epworth Church.

\*\*THE BLUES BROTHERS (1980). In this grandiose musical-comedy cum demolition-derby, we watch some of the greatest rhythm-and-blues musicians in the world (James Brown, Aretha Franklin, Cab Calloway, Ray Charles, and others) portray janitors. waitresses, preachers, and pawn-brokers. Meanwhile, two white no-talents in sunglasses become superstars by singing old R&B songs. The Blues Brothers gives old-lashioned racism a new guises, here it wears the mask of appreciation. The impostors, of course, are John Belushi and Dan Aykroyd, as Jake and Elwood Blues, and they just don't work as a comedy team. But then, it scarcely matters, since they are mostly upstaged by the marmorth destruc-But then, it scarcely matters, since they are mostly upstaged by the mammoth destruction effects indulged in by director John Landis (Animal House). Paris, Circle,

suburbs.
BLUE SUEDE SHOES. A rock compilation film

BLUE SUEDE SHOES. A rock compilation film featuring '50s performers Bill Haley, Eddie Cochran, and others. Orson Welfes.

\*\*\*BREATHLESS (1959). Jean-Paul Belmondo, in the role that brought him international fame, stands before a movie poster, fingers his lip, and sighs. "Bogle," he murmurs, and the Atlantic Ocean is magically crossed, the connection forged between the Hollywood film of the '40s and the French New Wave. Breathless. Godard's innovative first feature, is undoubtedly a movie classic. Its story of a hardened but romantic French killer and a pretty, naive, bland, and infinitely dangerous American girt (exquisitely played by Jean Seberg) is a fascinating metaphor for the relation of French and American sensibilities. The film is full of quotes from old movies, and the style is a mix of disarmingly naturalistic tableaux and stylized posing (the characters speak a wildly over-literary dialogue), exhilarating from start to finish. Watch for appearances by Truffaut, Chabrol, Jean-Pierre Melville (as the celebrity who announces his ambition to "become immortal and then to die"), and Godard himself. Coolidge Comer.

\*\*\*\*BURNIN (1968). Gillio ("The Battle of Alglera) Pontecorvo's electrifying saga of a 19th-century Caribbean isle is marred by a muddled script, but his use of fast, energizagueral Politectory's electrying again a 19th-century Caribbean isle is marred by a muddled script, but his use of fast, energizing devices and non-actors in key roles provides great momentum, as does Marion provides great momentum, as does Marlon Brando's extravagant performance as a treacherous Britisher. This is among the

Coolidge Corner. BUSTIN LOOSE (1981). A romantic comedy BusTin Lubst. (1981). A romantic comedy about an ex-con (Richard Pryor) and a schootteacher (Cicely Tyson) who transplant eight children from a Philadelphia ghetto to a farm outside Seattle. Directed by Oz Scott, who staged the Broadway production of For Colored Girls Who Have Considered Suicide. Cinema 57, Circle, suburbs.

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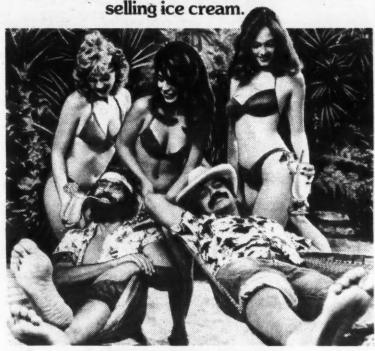
\*CAVEMAN (1981). Eleven years after The Magic Christian, and Ringo Starr is still playing with feces. He's featured as the first homo erectus in this freewheeling comedy about the halcyon days of prehistoric man.

Continued on page 22

# **MOVIES**

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ינרול כי זיין ולכון ושופה שלאש לבלה הדינה ביונים בכפונם Continued from page 21

Continued from page 21

The movie subscribes to the S&S (shifn'spit) school of filmmaking: if there's a goopy, feculent substance around, these cavepeople will be swimming in it. Fresh Pond, suburbs.

\*\*\*\*CHECH AND CHONG'S NEXT MOVIE (1980). Even scruffier, grosser, and patchier than the dope-struck duo's first movie. Up in Smoke — and funnier, too. The film, written by the pair and directed by Chong, is simply a single will day, and an even wilder night, in the lives of our favorite welfare recipients, cruising El Lay in search of good grass, good sex, and the ultimate power chord. There's a great deal of concealed artistry under Next Movie's disordered surface — especially in the pacing ordered surface — especially in the pacing and construction of individual routines but the film is bound to be too frenzied, too crude, and, above all, too noisy for some. And that's as it should be. Cheech and Chong have made the first masterpiece in the comedy of cacophony. *Paris, Circle,* 

CHEECH AND CHONG'S NICE DREAMS (1981). The kings of pothead humor are back with another comedy, and once again they've used their favorite plot: a day in the life of Cheech and Chong. Stacy Keach is featured as a rascally police detective who what along a paramorphoes into a what else? — metamorphoses into a lizard. Thomas Chong directed. Paris, Cir-

cle, suburbs. ★★★★CHILDREN OF PARADISE (1945). This glorious, epic-length romance of theater life and love in Paris during the 1830s is a land-mark of tone and characterization. Moving effortiessly from the tragic to the farcical, it explores crosscurrents between life and art

while sumptiously evoking an era. Jacques Prevert wrote the superbly literate scripts and Marcel Carne directed with an unfailing teel for rhythm and detail. The extraordinary cast includes Arletty, Jean-Louis Barrault, Pierre Brasseur, and Maria Casares.

Coolidge Corner.

CITY OF WOMEN (1981). This new Fellini film is essentially the same massively scaled \*CITY OF WOMEN (1981). This new Fellini film is essentially the same massively scaled egocentric fantasy he's been turning out for years. This time, though, all the usual visual upholstery is held together by a single thematic thread — it's the old saw, "What do women want?" Marcello Mastroianni is the modest, put-upon soul trying to come to grips with a world inhabited by sloganeering amazons. Fellini tries to present men as victims of the sexual confusion brought on by feminism, but his confusion brought on by feminism, but his idea of "modern woman" is almost embarrassingly simple-minded; the women are reduced to flesh-and-blood protest

are reduced to flesh-and-blood protest posters. The movie is mostly a succession of long, crazed set pieces that don't go anywhere, because there's no "hook" to them — nothing funny or outrageous or especially meaningful. *Nickelodeon.*\*\*A CLOCKWORK ORANGE (1971). Stanley Kubrick's slick, brutal adaptation of Anthony Burgess's novel about a future world overrun by teenage hoodlums. The very realistic violence is made even more shocking by the weird contexts in which it is placed, and Kubrick's pastiche of techniques adds to an atmosphere that is simultaneously horrific, kinky, and funny. Indeed, with his loud soundtrack, garish oranges and blinding whites, and assaultive oranges and blinding whites, and assaultive wide-angle shooting, Kubrick is executing his own aural-visual audience rape — the

old in-out, as it were. Unfortunately, his misanthropy is in full sway here, and none of the characters — not even Malcolm McDowell's vicious Alex — is handled compassionately enough to inspire our sympathy. The net effect visually transfixing but emotionally repugnant. Harvard Square.
\*\*\*COKTAIL MOLOTOV (1981). Director Diane Kurys zooms in on the shy, sulky heroine of her first film, Peppermint Soda, four years later. It's 1968, and Anne (Elise Caron) is now a self-assured woman of 17, who takes off across France and Italy with her exotically lower-class boytriend (Philippe Lebas) and his best friend (Francois Clouzet). Keying her story to the political upheavals of May '68, Kurys creates a romantic journey during which the characters chart their own potentialities, limitations, and capacities for feeling. Though most of the revolution goes on without them, they can easily believe that their overripe musings about changing the world are being validated. Kurys indulges her characters' adolescent exuberance, and if the result is somewhat shallow, it's also ironic and affecting. Oraon Welles.

\*\*DARK VICTORY (1939). A hanky-soaker \*\*DARK VICTORY (1939). A hanky-soaker with a towering performance by Bette Davis as the spoiled socialite dying of a brain tumor despite the efforts of her neurosurgeon husband, George Brent. It's not all tears and wailing, however, and there are some nice Cukoresque comic overtones. Humphrey Bogart has a strange role as an Irish stable-master, and Ronald Reagan looks impressively mountful. Directed by Edmund Goulding. Brattle.

\*\*\*A DAY IN THE COUNTRY (1936). An extraordinary Jean Renoir film, made in 1936 (the year before *The Grand Illusion*) and never completed; finally it was released as a short in 1946. It is so light, romantic, and endearing (if slighty mellancholy) one would never guess its filming was dogged by miserable weather conditions and incessant squabbling amongst its distinguished collaborators: Renoir and assistants Luchino Visconti, Jacques Becker and Henri Cartier-Bresson. Rarely are Renoir's influences so clear — Abel Gance, whose style infograms the scenes in which the country lads ogle the Parisian girls through a window, and Laurel and Hardy, after whom Renoir modeled the city men whose ladies the country boys spirit away. Above all, the the country boys spirit away. Above all, the film looks like the work of the impressionists, especially its painterly river scenes and its view of the women, who scenes and its view of the women, who could easily have stepped out of a tableau by Renoir's father Auguste. Adapted from a story by de Maupassant. Harvard Square. DEATH HUNT (1981). Charles Bronson portrays a Canadian trapper framed for murder and pursued in what becomes the largest manhunt in the history of the Royal Canadian Mounted Police. Lee Marvin, in the Dudley Do-Right role, leads the troops, and Angie Dickinson supplies the romantic angle. Based on a true story, and directed by Peter Hunt. Pi Alley, Academy, suburbs.

in his factioning Chann HAPPY BERTHCAY TO ME (1961) The poeter by and here fiery Force's Library

\*\*\*THE ELEPHANT MAN (1980). This film by *Eraserhead*'s David Lynch tells the true story of John Merrick, an intelligent but terribly deformed sideshow freak of Vic-torian England. The screenplay, by Lynch, Christopher DeVore, and Eric Bergren,

often waxes sentimental, but the movie doesn't shrink from being a horror picture as well. And the tug-of-war it stirs up in us — between revulsion and sympathy, morbid curiosity and liberal piety — gives the film a disturbing power. Lynch's style captures the look of Dickensian London, and the movie accumulates a dark, subtle power. Yet in spite of a heroic performance by John Hurt — who acts eloquently from inside his elaborate elephant-man makeup — and a surprisingly restrained and precise one from Anthony Hopkins, as Merrick's doctor, the film lapses into pathos in the scenes of guttersnipes attacking Merrick, and in the scenes with Anne Bancroft hamming it up as a grande dame of the theater ming it up as a grande dame of the theate who betriends the freak. West Newton. who betriends the treak west rewich.

\*EMMANUELLE (1975). Just Jaeckin's original soft-core, soft-focus guide to heavy breathing takes our hedonistic heroine (Sylvia Kristel, naturellement) into the wilds of Thailand, where everything ees so — how you say — sopheesticated, no? Pi Alley.

EMANUELLE AROUND THE WORLD (1981). Laura Gernser has the title role in this piece of global soft-core. Pi Alley.

Laura Gemser has the title role in this piece of global soft-core. Pi Alley.

★EXCALIBUR (1981). John Boorman's sumptuous version of the King Arthur legend is one of the most ravishing visualizations of the Age of Chivalry ever to reach the screen. But it takes more than glittering photography to make a spectacle, and though there is plenty to look at in Excalibur, there's nothing to believe in. Boorman and co-screenwriter Rospo Pallenberg have trimmed the characters to the bone, and the result lacks the archetypal resonance of satisfying myth-making. The last half, in lact, is just a collection of unrelated set pieces, some of which are absurdly tacky. When we enter a magical icepalace of knowledge, the set looks like something out of an old Disneyland ride. In the end, the movie belongs to Nicol Williamson, whose entertaining performance as Merlin turns the character into a bitchy eccentric—a cross between Obi-wan Kenobi and Gore Vidal. Charles, suburbs.

THE EXTERMINATOR (1981). A low-budget thriller about a Vietnam veteran (Robert Ginty) who stages his own ambushes in New York City. The cast includes Christopher George and Samantha Eggar;





#### **Brattle Theatre** 40 Brattle Street TR 6-4226

#### **BOGART FESTIVAL-**

May 31-June 2, Sunday-Tuesday **DARK VICTORY** 

With Bogart, Ronald Reagan and Bette Davis. 6:00, 9:40 and

**HIGH SIERRA** With Bogart, Ida Lupino and Arthur Kennedy. 7:55, Sunday Matinee 4:15

> June 3-9, Wednesday-Tuesday-TO HAVE AND HAVE NOT

Directed by Howard Hawks. With Bogart, Lauren Bacall, Walter Brennan and Hoagy Carmichael. 6:00, 9:40, Weekend Matinee 2:20 and

Directed by John Huston.
With Bogart, Bacall, Edward G. Robinson,
Lionel Barrymore and Claire-Trevor. 7:50, Weekend Matinee 4:10

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FEAR NO EVIL (1981). A new horror-fantasy film about a demonic high school student (Stefan Arngrim) and his rather unorthodox extracurricular activities. Written and extracurricular activities. Written and directed by Frank LaLoggia, the movie is being promoted on the basis of its special effects, including (according to the publicity) "the reclaiming of three archangels by a heavenly light." Hallelujah. Saxon, sub-

wrbs. ★THE FOUR SEASONS (1981). If his new writer-director Alan movie is any evidence, writer-director Alan Alda may be the new Neil Simon. Examining the ups and downs of a friendship among three middle-aged, middle-class couples, *The Four Seasons* is essentially the same sort of relevant, responsible sit-com that M\*A\*S\*H\* is. It's a bland, mildly entertaining, and, above all, instructive entertaining, and, above all, instructive reflection of the lives of its (presumably) middle-aged, middle-class audience. Alda has taken the role of the nice guy, and Carol Burnett is his level-headed wife; Jack Weston plays a persnickety dentist, and Len Cariou an insurance man who divorces Len Carlou an insurance man who divorces his wife (Sandy Dennis) and takes up with a sexy blonde (Bess Armstrong). The movie's slick even-handedness undercuts the characters and the meaning of their friendship: the themes don't mean anything; they're just hoops for the characters to jump through. Cheri, Chestnut Hill, suburbs.

through. Cheri, Chestrut Hill, suburbs.

\*\*\*FROM MAD TO MOZART: ISAAC STERN
IN CHINA (1980). An Oscar-winning
documentary leature that presents a crosscultural odyssey nearly as rich and strange
as Marco Polo's. Following Isaac Stern on
his 1979 tour of China, this masterfully shot
and edited film unveils a truly exotic
landscape, into which the rubicund Mr.
Stern trundles like something out of
Rabelais. Traveling from Peking to
Shanghai, he gives concerts, visits Chinese
gyms and theaters, and holds master
classes, in which he plays his students as
though they were musical phrases. There's though they were musical phrases. There's a certain cultural imperialism at work here; both Stern and filmmaker Murray Lerner view themselves as missionaries, bringing the beauty of Western music to a benighted wilderness. But it's genuinely exciting to watch Stern show these Chinese musicians a range of the musical spectrum they never reach. Academy, Galeria.

\*\*GAL YOUNG 'UN (1980). Adapted from a story by Marjorie Kinnan Rawlings, Victor Nunez's independently made feature is set in the Florida backwoods during Prohibition and concerns a solitary widow of means (Dana Preu) who finds herself charmed into marriage by a bootlegging scamp (David Peck). When her new husband brings home a live-in mistress, she begins to plan home a live-in mistress, she begins to plan his comeuppance. A lot of care and thought and integrity obviously went into the project, and integrity obviously went into the project, and Nunez has a strong visual sense; many of his meticulously lit and composed images burn in the memory. But he gives us no real understanding of how this nononsense, poker-faced woman could fall prey to a foolish infatuation. The movie reduces Rawlings's with story to a somber series of poses, and offers little in the way of humor, joy, or spontaneity. Orson Welles.

this horror movie promises "six of the st bizarre murders you will ever see and two of them — especially one involving a succulent shish-kebab dinner — truly are high-class homocides. Unfortunately, the film lacks even the satirical invention to turn its characters - an elite clique of students

★HAPPY BIRTHDAY TO ME (1981). The poster

film lacks even the satirical invention to turn its characters — an eitle clique of students at a fancy prep school — into a bunch of snivelling snobs. Instead, they're the same damned Archie-comix adolescents who've been bumped off in every fright-flick since Jaws 2. Melissa Sue Anderson plays the central character, a sensitive student who with the help of her nice-guy psychiatrist (Glenn Ford) is trying to retrieve repressed memories of an auto accident in which her mother was killed. Cheatnut Hill, auburbs. HIGH RISK (1981). Cheach and Chong aren't the only ones currently cashing in on drug humor. This new action comedy features James Brolin, Cleavon Little, Bruce Davison, and Chick Vennera as four Americans who travel to Bolivia (on Adios Airlines) to steal \$5 million from a dope ring led by James Coburn. With Ernest Borgnine, Lindsay Wagner, and Anthony Quinn, directed by Stewart Raffill. Chestnut Hill, suburbs.

\*\*\*HIGH SIERRA (1941). Humphrey Bogart is Mad Dog Earle, a soft-hearted killer on the lam, and Ida Lupino his moll in a moving crime melodrama helped by rousing performances and a tough W.R. Burnett-

the iam, and log Lupino his moil in a moving crime melodrama helped by rousing performances and a tough W.R. Burnett-John Huston script. Dark, exaggeratedly moody direction by Raoul Walsh. *Brattle*. HUNTER IN THE DARK (1979). Hideo Gosha. nunter in the DARK (1979). Hideo Gosha, who directed the rousing *Three Outlaw Samural*, made this big-budget swordlight flick about a roving band of assassins in 18th-century Japan. The cast, which includes Tatsuya Nakadai, Sonny Chiba and Tetsuro Tamba, is top-notch for the genre. *Coolidge Corner*.

\*\*\*I AM MY FILMS: A PORTRAIT OF WERNER HERZOG (1978). Director Werner Herzog has been responsible for some of the most eccentric films ever made, and as this documentary portrait demonstrates, he's got a personality to match. The movie presents Herzog in his favorite guise — that of the visionary genius who lives for filmmaking. It's fascinating to watch him recount anecdotes of how he braved a smoldering volcano, jumped feet first into a huge cactus, or actually threatened to kill Klaus Kinski during the shooting of Aguirre, Wrath of God. Yet Herzog also emerges as a man so caught up in the romanticism of his private mythology — and so deviously intelligent about presenting it — that one winds up focusing less on his stories than on his elusiveness, his distance from his audience, and his charismatic self-absorption. Coolidge Corner.

\*\*\*LE JOUR SE LEVE (1939). Aka
Daybreak. An atmospheric, rather
masochistic existential drama starring Jean
Gabin, this is one of the key French films of
the war years. Directed by Marcel Carne
(Children of Paradise), it's structured as a
doom-laden llashback to the events that
have brought reluctant criminal Gabin to a
tiny Paris apartment, where he's holed up
waiting for daylight, when the police will
strike. It's rich, "mythic" entertainment,
rather like one of the good Bogart movies
crossed with a first-rate film noir. With Arlet-

ty and Jules Berry. French Library

\*\*KEY LARGO (1948). John Huston's workmanlike film of Maxwell Anderson's play about gangsters terrorizing a Key West hotel during a hurricane veers dangerously close to being a message movie, but it's saved by bravura performances: Humphrey Bogart as the ex-soldier examining the nature of Bogie, Lionel Barrymore as her relentlessly lovable father, and, in the film's best portrayal, Edward G. Robinson as the most malignant of the bad guys. Claire Trevor won an Oscar for her performance as Robinson's hard-drinking moli. Brattle.

moll. Brattle. ★★★KNIFE IN THE WATER (1962). Roman Polanski's impressive first feature concerns a married couple who are joined by a young a married couple who are joined by a young drifter for a weekend cruise aboard their sailboat. What transpires is a scene of primal conflict, as the drifter — the intruder — and the husband battle for the sexual attentions of the wife. Calmer and more modestly staged than later Polanski efforts, the film still demonstrates his penchant for spotlighting the perversities that underlie the everyday. The movie is charged with erotic tension, and it captures with near-clinical accuracy the way that fierce aggressions are played out within the codes of civilization. Coolidge Corner.

\*\*\*\*THE LADY VANISHES (1938). \*\*\*THE LADY VANISHES (1938). Hitchcock's extremely entertaining amusement about a little old lady (Dame May Whitty) who disappears from a moving train, the friendly young couple who set out to find her, and the dastardly spies who know she's on an espionage mission. Full of wonderful tricks, with a lively, literate script by Sidney Gilliat and Frank Launder, this film boasts one of the Master's most appealing pairings: Michael Redgrave and Margaret Lockwood. West Newton.

\*\*THE LAST HURRAH (1958). John Ford's version of the Edwin O'Connor novel about

\*\*\* THE LAST HURRAH (1958). John Ford's version of the Edwin O'Connor novel about the last days of a corrupt but likable politician (the character is based on Boston's James Michael Curley) is leisurely and occasionally a bit mawkish. But on the whole, it's quite entertaining, due largely to splendid ensemble acting by a corps of spirited troupers: Spencer Tracy, Edward Brophy, Basil Rathbone, Wallace Ford, Jane Darwell, Pat O'Brien, John Carradine, Frank McHugh, Jeffrey Hunter and Ricardo Cortez. Modern Times Cafe.

\*\*\*M (1931). The most atmospheric of films, Fritz Lang's haunting story of a sadist who kills little girls, and the revenge a Ger-man town and its underworld takes, inman town and its underworld takes, introduced Peter Lorre as the outwardly gentle killer who "can't help it." The town itself— its streets, alleys, and especially its buildings— are as alive as the main characters, and Lang imbues the whole with an eerie sense of destiny. Modern Times Cafe.

Times Cafe.

★★★MEAN STREETS (1973). Martin
Scorese's impassioned look at low life in
Little Italy is garish, expressionistic, and
deeply haunting, Rarely has so convircing
a portrait of street life been transported to
the screen (complete with juke box hits and
the requisite Scorese violence-in-the-car
scenes), and the director's exploration of

the conflicts among strong Italian Catholicism, sense of community and mob activity is superb. Harvey Keltel uses his seemingly limitless array of tension-production techniques to deliver a searing portrait of a Mafia small-timer on the way up, and Robert De Niro's dangerous, half-mad Johnny Boy is mesmerizing. Harvard Square Square.

★★MODERN ROMANCE (1981). Albert Brooks's second feature concerns an abrasive, self-obsessed Los Angeles film editor (Brooks) who breaks up with his beautiful girlfriend (Kathryn Harrold), and then changes his mind. In scene after scene, we watch him reason with himself, drive moonily past her house, take drugs, and make impulsive phone calls, all the while gibbering in a hyperbolic form of LA-speak. Brooks's rather oppressive style consists of setting up mundane situations — a Hollywood party or a film-editing session — and sitting on them until the viewer begins to get irritated. When he gradually adds little punchlines and incongruities, you laugh, but more out of gratitude and recognition than from any delight in his wit. And though Brooks's insincere presence is funny in its digressions — especially during \*\*MODERN ROMANCE (1981). Albert funny in its digressions — especially during a riotous Quaalude scene — his narcissism is alarming; it makes sustaining a sympathetic character impossible. Fresh Pond, suburbs.

\*NIGHTHAWKS (1981). As a New York cop on the trail of a terrorist, Sylvester Stallone seems to have deliberately toned himself down. His droopy glasses and El Greco beard give him a saintly, long-suffering look, and his slack, recessive presence is like a caricature of an America gone flaccid. The movie uses him to bolster its right-wing message: that America has lost its spine, its killer instinct. Can Stallone and sidekick Bilkiller instinct. Can Stallone and sidekick Bily Dee Williams match wits with Wulfgar 
(Rutger Hauer), a wily European terrorist 
who has made himself unrecognizable 
through the good offices of a Parisian 
plastic surgeon? Yes, but not without the 
help of a British terrorist-expert (Nigel 
Davenport) and a stupid David Shaber 
script, riddled with implausibilities. In the 
end, of course, it's good old American 
trickery that thwarts the fiend. With Lindsay 
Wagner and Persis Khambatta; directed by 
Bruce Malmuth. Fresh Pond, suburbs.

\*\*\*0BL0M0V (1981). A moving, almost overwhelmingly pretty adaptation of Ivan Goncharov's novel about a wealthy Russian Goncharov's novel about a wealthy Russian landowner (Oleg Tabakov) whose chief occupation is sleep. Bringing a 20th-century Soviet sensibility to Goncharov's 19th-century novel, director Nikita Mikhalkov (A Slave of Love) turns Oblomov into an enormously sympathetic character — a drowsy outsider who, for his own complicated ideological reasons, can only sit and watch the bustling, prosperous world of St. Petersburg society pass him by. The film reduces the central mystery of the book — the mystery of why Oblomov sleeps — by treating his syndrome as a symptom of a reduces the central mystery of the book — the mystery of why Oblomov sleeps — by treating his syndrome as a symptom of a wast and crippling modern alienation. Yet the movie also fills us with its richness, as Mikhalkov's extravagantly whirling camera and his enthusiasm for nature and light create an authentically romantic texture that makes its clown-hero's fall from grace seem properly tragic. With Elena Solovei, Yuri Bogatyrev, and Andrei Popov. Exeter.

\*ORCHESTRA REHEARSAL (1979). Federico Fellini concocted this rather fatuous movie, a strained political metaphor that is tedious a strained political metaphor that is tedious despite its brevity (it's only 72 minutes long). The instability of Western politics is likened to the chaos that attends an orchestra rehearsal plagued by mutinous musicians, union squabbles, and a dictatorial conductor. Although the movie has a more conservative look than usual, the characters are all "Fellini characters," learing types with picturesque faces. Fellini seems to be warning his country's left-wing elements that their agitations could precipitate a return to fascism, but the parallel between an orchestra and society at parallel between an orchestra and society at large is pretty silly: after all, making orchestra music is one of the few endeavors that really requires a sort of fascism. West

\*\*\*LE PLAISIR (1952). Max Ophuls's anthology of three Guy de Maupassant stories is a study of the gap between pleasure and happiness. With Madeleine Renaud, Daniel Gabin, Simone Simon,

Danielle Darrieux. French Library. \*\*\*THE PRODUCERS (1967). Writerdirector Mel Brooks may be funniest in his least polished, most uneven films. The story of a daffy crew of down-and-outs who of a 'daffy cirew of down-and-outs who decide to grossly oversell their egregious musical, let the thing flop and then take the money and run, the picture explodes when the show, Springtime for Hitler, catches on. Zero Mostel and Gene Wilder are the schemers, Dick Shawn lends his flair as a rock star with very weird rhythm, and Kenneth Mars resembles a rejuvenated Sid Caesar in the role of a gung-ho Nazi who becomes a Broadway star. There's never been another film like it. Coolidge Corner.

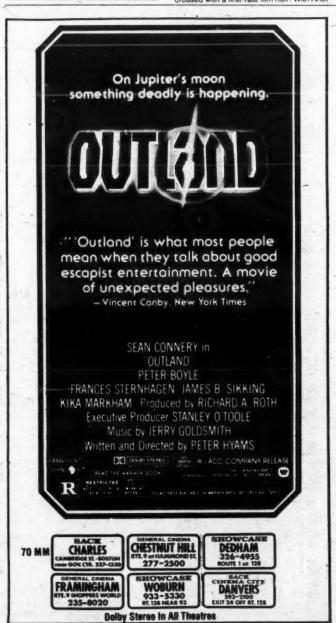
★★REPULSION (1965). Roman Polanski's obsessively clinical study of a woman's sexual paranoia, in which Catherine Deneuve, looking all of 18, plays the ultimate femme fatale — a soft-spoken, alturing young French lamb turned knifeslasher. Deneuve is up in a London apartment, projecting her psychic degeneration onto the walls and doorways and turning the men who lust for her to meat. Polanskit gets points for technique: \*Repulsion\* is a wizardly piece of filmmaking that draws the viewer into a subjective world of fright and fascination. Yet there's a frigid, almost pleasure-denying detachment to Polanski's closed-in methods. We feel nothing for Deneuve, and the roots of her psychosis are never unearthed, so there's no real \*\*REPULSION (1965). Roman Polanski's are never unearthed, so there's no real resonance to the horror. You come away from the cold-blooded grisliness with the same numbed disengagement generated by anonymous murder reports on the news. same numbed disengagement ge anonymous murder reports on Coolidge Corner.

aronymous muder reports on the news. Coolidge Corner.

★\*ROCK AROUND THE CLOCK (1956). A relentlessly square fantasy version of the birth of rock 'n' roll, in which country boy Bill Haley — complete with Cornets and shiny spil-curl — takes New York by storm. Fred F. Sears's direction is routine (to put it middly) and Haley is no fount of charisma, as either actor or singer. The principal attraction is the chance to catch a glimpse of epoch-making DJ. Alan Freed, and of performances (all too brief) by the Platters and Freedie Bell and His Bellboys. Harvard Square.

Square.

\*\*THE ROSE (1979). Mark Rydell's about a doomed rock singer very like Janis Joplin (Bette Midler), is a howling nightmare Continued on page 24





STARTS FRIDAY, JUNE 5

Continued from page 23 of rock in roll life that delivers all the familiar cliches about success and self-destruction, sometimes piling them three or four deep. But it holds us nevertheless. In her surprisingly effective film debut, Midler hasn't yet developed techniques for protecting herself on the screen; her all-out performance is sordid, freakish, hypnotically ugly. But she has extraordinary conviction, enough to galvanize the whole movie. And at times, The Rose gets closer to the way life feels on the rock trail than any fiction film ever has. Harvard Square.

SECOND-HAND HEARTS (1981). The latest film by Hal Ashby (Shampoo) concerns an oddball couple (Robert Blake and Barbara Harris) and their romantic exploits in Las Vegas. Beacon Hill.

\*\*\* XMAMPOO (1975). Warren Beatty was the auteur behind this attempt at making the promiscrouse.

the auteur behind this attempt at making the promiscuous adventures of a very heterosexual LA hairdresser into a kind of modern commedia dell'arte. Most ssful in its evocation of the bemusing successful in its evocation of the bemusing late '60s, the film is hurt by Hal Ashby's sudsy direction but retains a biting polipancy. The Robert Towne script and performances by Beatty, Goldie Hawn, Julie Christie (that's right, under the table), Oscar-winning Lee Grant, and, especially, Jack Warden are very fine indeed. Harvard Square.

Square. \*\*\*SHOOT THE PIANO PLAYER (1960).

Truffaut's exuberant, tragic second film seems cruder today than in 1960, but it retains its freshness of viewpoint. Charles Aznavour is charming as the ex-concert pianist hounded by gangsters who are no less dangerous for all their bumbling. A ticklish, surprising, and extremely energetic movie. With Nicole Berger. Coolidge

\*\*SITTING DUCKS (1980). Henry Jaglom is ★★SITTING DUCKS (1980). Henry Jaglom is known as the difficult, independent director of films like A Safe Place and Tracks. His latest film, though, is nothing more difficult than a caper comedy, and a very mild one at that. A pair of bumblers (Zack Norman and Michael Emil) steal \$750,000 from the New York Mafia and then hightail it to Miami, laughing and loving, as the saying goes, all the way. Norman and Emil, while likable enough, are hardly the great new comedy team they're cracked up to be. But when the two crooks pick up a hitchhiker. when the two crooks pick up a hitchhiker, Patrice Townsend, the incessant bickering 

Astonishingly, George Roy Hill's adaptation of the Kurt Vonnegut novel about a World War II veteran who becomes "unstuck in time" can be counted among the most spiritually faithful book-to-film translations in movie history. Though the film is hardly a

page-by-page replay of Vonnegut's involuted narrative, it captures the book's distinctive fusion of earnessness and surrealistic wit, and Vonnegut's central metaphoric conceit — his use of the bombing of Dresden to evoke everything that was morally reprehensible about World War II and warfare in general — is so broadly powerful that it finds a perfect voice in the movie's darkly imagined combat imagery. With Michael Sacks, Ron Leibman, Valerie Perrine, and Eugene Roche. Harvard Square.

Square.

\*\*★\$P00FS. The return of Off the Wall's fine, sometimes exhilarating program of movie parodies. Included are "Not Manhatan," a spoof of Woody Allen's story-of-myneurotic-life movies; the classic 1968 ingmar Bergman send-up, "De Duva"; "Gravity," an inspired take-off on cretinous grade-school science films; and the highlights of the show, Ernie Fosselius's "Hardware Wars" and "Porklips Now." A delirious spoof of Apocalypse Now, "Porklips" features such sublime bits as a trip sequence during which the head of the trip sequence during which the head of the Martin Sheen character floats by in a chef's hat. Off the Walf.

\*\*\*A STREETCAR NAMED DESIRE (1951).

Vivien Leigh plays a washed-out Southern belle who decides to drop in indefinitely on her sister, only to discover that she's taken up with Marlon Brando, a sweaty lug in a torn T-shirt who's certainly not her idea of a

gentleman. Yelling, brawling and (mostly) mumbling Methodically, Brando took his first big step down the road to screen immortality here, and Leigh, who was already there, garnered an Academy Award in Elia Kazan's craftsmanlike but somewhat hysterical rendition of the Tennessee Williams play. Coolidoe Corner.

SWORD OF VENGEANCE #4 (BABY CART IN PERIL) (1973). The fourth in the popuration

SWORD OF VENGEANCE #4 (BABY CART IN PERIL) (1973). The tourth in the absurdly violent Japanese Sword of Vengeance series, which follows the adventures of a corpulent samurai (Tomisaburo Wakayama) and his infant son as they slash, slice, and gouge their way into eternity. The violence is bubblegum Peckinpah bloody murder taken to such slow-motion, poetic extremes it's ridiculous. Takechi Faito directed this episode, which is enjoying its Boston premiere. Coolidge Corner.

\*\*\*\*THE 39 STEPS (1935). One of the great Hitchcock films and an early demonstration of the finesse and virtuosity that would characterize his later work. Here are the attention to detail and point-of-view, the liberties taken with the scenario so that every scene is fun, the startling completeness of characterization (witness Mr. Memory, whose faculty provokes both the

solution of the film's mystery and his own death), and the transitions that are themselves exquisite cinema. Robert Denat plays a young Canadian searching serie Scotland for a spy ring whose machinations have caused the stabbing of a woman in his apartment. West Newton.

\*\*A THOUSAND CLOWNS (1965). Herb

★★A THOUSAND CLOWNS (1965). Herb Gardner's strenuously wacky tale of an off-beat father fighting to retain custody of his smart-alecky but lovable son is swimming in sentiment, and Fred Coe's version plays down the laughs and plays up the tears. But Jason Robards's performance beats the bathos, as do Barbara Harris's social-worker-turned-girlfflend, Barry Gordon's know-it-all kid, and especially Martin Balsam's Oscar-winning turn as Robards's successful but haunted brother. Harvard Square.

Square.

\*\*THREE STOOGES FESTIVAL. The second part of a midnight retrospective, featuring the kings of hair-pulling cornedy. The masterpieces include "Movie Maniacs," "Man in Black," and "Restless Knights."

Orson Welles. \*\*\*TO HAVE AND HAVE NOT (1944)."Just \*\*\* ★\*\*TO HAVE AND HAVE NOT (1944). "Just put your lips together and blow," instructs a sultry 19-year-old Lauren Bacall, and Humphrey Bogart, as a fishing-boat skipper drawn refuctantly (of course) into anti-Nazi intrigue, learns how to whistle. Howard Hawks directed this extremely loose, extremely entertaining Herningway adaptation with a great deal of verve, and Walter Brennan added his usual endearing if exaggerated support. By the way, the voice doing Bacall's singing belongs to a young crooner named Andy Williams. Brattle.
★★TOM JONES (1963). Tony Richardson's film, from a screenplay by John Osborne, has been overpraised, largely because its acting is impeccable, Walter Lassally's muted color photography is often quite stunning, and mainly because it made

muted color photography is often quite stunning, and mainly because it made Fielding's auld classic a bawdy romp palatable not only to the highbrows but to brows of every degree. But Richardson's tricky direction looks thin today, and Osborne's winking script mocks Fielding's perfect structures. Still, many of the performances (by Susannah York, Hugh Griffith, Diane Cilento, and Dame Edith Evans) can't be faulted, and Albert Finney delivers a virtuoso turn in the lead role. Harvard Square.

Square.

\*\*THE TURNING POINT (1977). This weepie \*\*THE TURNING POINT (1977). This weeple, written by Arthur Laurents and directed by Herbert Ross, makes bailet as American as apple pie. Anne Bancroft plays a great bailerina who's getting lonely on the road. Shirley MacLaine is her old friend and rival who gave up the dance for marriage and kids. Leslie Browne plays MacLaine's daughter, a dancer who makes it to the top in record time, and the great Mikhail Baryshnikov (referred to as "the horny Russian") is her prize. The movie's dramaturgy is '40s-Hollywood all the way, but the dancing (by American Ballet Theater and guest stars) is extraordinary. A hypnotic, trashy movie. Hervard Square.

**★VOYAGE EN DOUCE (1981).** What promises to be a peek at female relationships soon becomes a vestige of a near-defunct genre: the arty soft-core porn film. The movie follows two women (Dominique Sanda and Geraldine Chaplin) as they journey through the French provinces and tell each other of past sexual experiences and present fan-tasies — all of which are random and dis-connected and illustrated by director Michel Deville with a sensuality so langorous it quickly becomes stupefying. Nickelodeon.

WERNER EATS HIS SHOE (1979). Visiting a California film school, Werner Herzog promised to devour his shoe if filmmaker Errol Morris went through with making a proposed documentary on pet cemeteries. Well, Morris made his film (Gates of Heseven), and Herzog kept his promise — and independent filmmaker Les Blank was on hand to record the festivities. Coolidge Corner.

Corner. youth exploitation fantasy. Christopher, Jones plays Max Frost, a rock star who wields such power among "the kids" that he successfully gets the voting age lowered to 15 and is elected President. The new head 15 and is elected President. The new head of state decrees a mandatory retirement age of 30, and sends everyone over the age of 35 to concentration camps, where they are administered daily doses of LSD. Soon, all of Congress is on acid. The cast features Shelley Winters as Max Frost's overbearing mom, Hal Holbrook as the liberal senator, and Richard Pryor (in his first screen performance) as Stanley X, Black Power drummer extraordinaire and author of the best-selling "Aborigine Cookbook." Tacky and dated, with a soundtrack of plastic 160s rock, but undeniably amusing. Off the Wall.

\*\*\*WIND ACROSS THE EVERGLADES (1958). One of Nicholas Ray's strangest and most remarkable films is this turn-of-the-century Audubon Society worker (Christopher Plummer) who discovers that a gang living in an Everglades swamp are killing tropical birds for their feathers. Ven-turing into the swamp to save the wildlife, he turing into the swamp to save the wildlife, he strikes up a cross-generational rirendship with the gang's leader (Burl Ives), who promises to leave the place if Plummer can find his way out of it. Years ahead of its time in its ecological concerns, the film is both a saga of nature and a story of a mysterious friendship. The interesting cast includes Gypsy Rose Lee, George Voskovec, and Tony Galento. Harvard-Epworth Church.

\*\*\*YOU CAN'T TAKE IT WITH YOU (1938). A piece of vintage Frank Capra-corn, and mighty good fun. James Stewart is a millionaire's son, courting poor-girl Jean Arthur, and his life is transformed by exposure to her family, a houseful of lovable eccentrics. With Lionel Barrymore, Edward Armold, Mischa Auer, Ann Miller, H.B. Warner, and Spring Byington. Harvard Square.

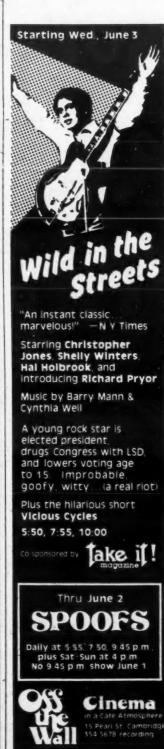
Z

ZATOICHI'S FLASHING SWORD (1964). The Boston premiere of an early entry in the entertaining series of Japanese action films about the blind masseur and swordsman Zatoichi (Shintaro Katsu). Kazuo ikehiro directed. Coolidge Corner.









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Philip M. Getter

# SOMETHIN'S BREWIN' IN GAINESVILLE

Tom Key and Russell Treyz

Harry Chapin

"The Cotton Patch Version of Matthew and John" by Clarence Jordan

# Tom Key The Cotton Patch Pickers

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# Play by play

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THE CHANCE. Staged reading of a new play by area playwright L. Ferkel. At the Nucleo Eclettico, 37 Clark Street, Boston (742-7445). Curtain is at 2 p.m. on Sunday (May 31). Tix \$1.50. DON'T WALK ANDWIN IN THE MOBE. Director Bernard Lizan tries to turn this Feydeau one-acter into "Ma Petite Margie," but, unfortunately, French farce does not play well as TV sitcom—despite the seeming appropriateness of the plot, which deals with a deputy's wife who bares her bottom to official visitors. Presented by the French Theater in America at the Suffolk Theater, 41 Temple Street, Boston (842-3200), through June 20. Curtain is at 8 p.m. Wednesthrough June 20. Curtain is at 8 p.m. Wednesday through Friday, and at 6 and 8:30 p.m. on Saturday. Tix \$6.

DRECK/VILE. This purported opera chronicles the travels of "Kurt Vile" and "Bert Dreck" in America; they're accompanied by 'heir girl-friends "Helena Viggle" and "Alotte Lenya."

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**Celebrity Series** 

Written and performed by members of the American Repertory Theater, in the Loeb Caba-ret at the Loeb Drama Center, 64 Brattle Street, Cambridge (547-8300), June 4 through 13. Curtain is at 11 p.m. Thursday through Saturday

Tix \$4; \$3 for students.

CROWNUPS. Satirist Jules Feiffer's newest play EROWIND'S. Satirist Jules Feiffer's newest play tackies the subject of a journalist for whom three generations of loving, caring, and demanding people create irreconcilable tensions. World-premiere production by the American Repertory Theater at the Loeb Drama Center, 64 Brattle Street, Cambridge (547-8300), in repertory through July 11. Curtain is at 8 p.m. Tuesday through Thursday, Saturday and Sunday (May 31), and at 2 p.m. on Saturday and Sunday. Tix \$6-\$15.

(May 31), and at 2 p.m. on Saturday and Sun-day. Tix \$6-\$15.

LEAD BALLOON. Workshop production of a new play by G.R. Conrad in the Theater-in-Process series at the Peoples Theater, 1253 Cambridge

Street, Cambridge (354-2915), June 1 through 9. Curtain is at 8 p.m. on Monday and Tues-day. Admission by voluntary contribution. LILY TOBILIN IN "APPEARING NITELY." Tomlin re-

the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitted of the transmitt

p.m.), and at 7 and 10 p.m. on Friday and Saturday. Tix \$5 to \$19.50.

THE LOWER and THE MOCK GAMDEN. These one-acters by Harold Pinter and Sam Shepard, re-spectively, will run in tandem at the Nucleo Eclettico, 37 Clark Street, Boston (742-7445), June 3 through 27. Curtain is at 8:30 p.m. Wednesday through Saturday. Tix \$5.

THE MINACLE WOMEEN. More of a miracle has been worked in transforming the dank dark old.

THE MINACLE WORKER. More of a miracle has been worked in transforming the dank, dark old Ehrlich Theater into the bright, inviting Now Ehrlich Theater than in vivifying William Gibson's Helen Keller/Annie Sullivan play. Aside from the performances of these two roles, the production is as slow as the play's Alabama drawl. At the New Ehrlich Theater, Boston Center for the Arts, 539 Tremont Street, Boston (482-6316), through June 6. Curtain is at 8 p.m. Thursday through Saturday. Tix 54-57.

ay through Saturday. Tix \$4-\$7.
IVATE LIFE OF THE MASTER RACE. Brecht examines Hitter's rise to power, not politically but as it affected the German people, producing a kind of cosmic nausea born of fear and self-loathing. Nine of the 17 scenes are played by the BSC in a manner ranging from taut and powerful to amateurish. The first half of the program is the good part. At the Boston Shakespeare Company, 300 Massachusetts Avenue, uoston (267-5600), through June 2. Curtain is at 8 p.m. on Sunday (May 31) and Tuesday. Tix

\$3.50.

RED CROSS, KILLEN'S MEAD, MEN BEHIND THE WIRE, and SMHI... THE NEIGHBORS. Four one-acters (two by Sam Shepard, accompanied by two originals about, respectively, IRA hunger-strikers and battered women) play at the Nucleo II, 216 Hanover Street, Boston (742-7445), June 3 through July 18. Curtain is at 7:30 p.m. Wednesday through Saturday. Tix \$5.

RICHARD III. The Boston Shakespeare Com-

pany's Bill Cain has two directorial gears: dull and cute. In this production he shifts, creating a skewed picture: now somber, now effectively grisly, now children's-theaterish. And Henry Woronicz plays Dick Crookback toe straight, less as monster or Machiavelli than lovable rogue. At the Boston Shakespeare Company, 300 Massachusetts Avenue, Boston (267-5600), in repertory with "Tartuffe," through June 7. Curtain is at 8 p.m. Thursday and Saturday, and at 2 p.m. on Sunday. Tix \$4-\$8.50, with senior and student discounts. MOUND AND BOUND THE GARDER. The worm's eye view of the same English weekend romp joins "Table Manners" in the Lyric's two-part, truncated version of Alan Ayckbourn's triptych "The Norman Conquests." At the Lyric Stage, 54 Charles Street, Boston (742-8703), in repertory through June 21. Curtain is at 8 p.m. on Thursday, and at 5 and 8:30 p.m. on Saturday. Tix \$6-\$7.

SEASCAPE. Edward Albee's Pulitzer Prize-win SEASCAPE. Edward Aliber's Pulitzer Prize-win-ning colloquy for giant lizards and people is playing at the New England Repertory Theater, 23 Oxford Street, Worcester (1-798-8685), through June 28. Curtain is at 8 p.m. on Thurs-day and Friday, at 5 and 9 p.m. on Saturday, and at 2 and 8 p.m. on Sunday. Tix \$5.50-\$6.50.

\$6.50.

\$LNOWETTES. Staged reading of a new play by area writer Marjorie Lucier. At the Nucleo Eclettico, 37 Clark Street, Boston (742-7445). Curtain is at 2 p.m. on Sunday (June 7). Tix \$1.50.

\$NLYER \$PROMES. Three monologues — Sam Shepard's "Killer's Head," and original plays "Men Behind the Wire" and "Shhi ... The Maichbore" — are presented by TW2 a forum Neighbors" — are presented by TW2, a forum for work developed by young artists, at Thea-ter Works, 250 Stuart Street, Boston, May 31.

ter Works, 250 Stuart Studer, Bostont, may 31. Curtain is at 7 p.m. on Sunday. Tix free.

SOMETHIN'S DREWIN' IN GAINESVILLE. A one-men bluegrass Gospel musical, with music and lyrics by Harry Chapin, that asks the question, "What if Jesus were born 40 years ago in Gainesville, Georgia?" At the Charles Playhouse, 76 Warrenton Street, Boston (426-633), land 4 through this 12 Custain is 4.8 6912), June 4 through July 12. Curtain is at 8 p.m. Thursday and Friday, at 6:30 and 9:30 p.m. on Saturday, and at 3 and 6 p.m. on Sun-

day (June 7). Tix \$9-\$14.

TABLE MANNESS. The view from the dining room, in Alan Ayckbourn's triptych "The Norman Conquests," of actual and intended infidelities on an English country weekend. At the Lyric Stage, 54 Charles Street, Boston (742-8703), in repertory with "Round and Round the Garden" through June 21. Curtain is at 8 p.m. Wednesday and Friday. Tix \$6-\$7.

TALLEY'S FOLLY. Lanford Wilson's charmingly sentimental company is the second play of a trip-

day and Friday. Tix \$6-\$7.

\*\*TALLEY\*\*\* FOLL\*\*. Lanford Wilson's charmingly sentimental comedy is the second play of a trilogy set in his Missouri hometown. The first, "Fifth of July," currently on Broadway, is a sort of American "Cherry Orchard." This one, as old-fashloned as its 1944 setting, dose not aspire to be a whole orchard; its yield is modest but sweet. And so is the Next Move production, featuring Michael Anania's wonderful arc of a Victorian boathouse and lovely performances by Ralph Pochoda and Maryann Plunkett as the unlikely, middle-aged pair over whose complex defenses love finally creeps—like ivy over the peeling latticework of the set. At the Next Move Theater, 1 Boyleton Place, Boston (423-5572), through June 13. Curtain is at 8 p.m. Tuesday through Friday, at 5 and 9 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. Tix \$9.50-\$11.50.

\*\*TANTUFFE.\*\* The sing-songy Richard Wilbur translation of Mollere's satire on religious hypocrisy gets a pretty unfunny treatment in Grey Johnson's laissez-faire production. "Tartuffe," which was banned and then bastardized, isn't called a problem play for nothing, and its problems aren't solved by the BSC. At the Boston Shakespeare Company, 300 Massachusetts Avenue (267-5600), in repertory with "Richard Ill" through June 5. Curtain is at 8 p.m. Wednesday and Friday. Tix \$4-58.50, with senior and student discounts.

\*\*TNEY'RE PLAYING 0UN SOMB.\*\* This is a love story about the makers of Muzak — composer Marvin

THEY'RE PLAYING OUR SONE. This is a love story INEY ME PLAYME DUM SOME. Into is a love story about the makers of Muzak — composer Marvin Hamlisch and lyricist Carole Bayer Sager, to be specific — and the show, with book by Neil Simon and score by the no-longer happy couple themselves, is the theatrical equivalent of Muthemselves, is the theatrical equivalent of Mu-zak. The dialogue is slick and pappy, the songs are slick and sappy, and if space permitted, the whole thing would be just perfect in an ele-vator. At the Shubert Theater, 265 Tremont Street, Boston (426-4520), through June 13. Curtain is at 8 p.m. Monday through Saturday, with 2 p.m. matinees on Wednesday and Sat-urday Tix \$12-\$25

**VAMITIES.** Jack Heifner's look inside the heads of three high-school cheerleaders as they ma-ture (well, more or less) through college and beyond. Presented by Encore Productions at the Institute of Conference or A Theories (No. beyond. Presented by Encore Productors at the Institute of Contemporary Art Theater, 955 Boylston Street, Boston (522-5791), through June 7. Curtain is at 8 p.m. on Friday and Sat-urday and at 2 and 8 p.m. on Sunday. Tix \$5. WWOSE LIFE IS IT ANYWAY? Brian Clark's drama of a paralyzed sculptor fighting for the right to take his own life — this time without Mary Tyler Moore. At the Trinity Square Repertory Company, 201 Washington Street, Providence, Rhode Island (401-351-4242). Curtain is at 2 and 8 p.m. on Sunday (May 31). Tix \$8-\$11. THE WOMYN'S THEATER FESTIVAL. The second annual such event, encompassing ten evenings of workshops and plays, the latter to include Canadian imports "Les Vaches de Nuit" (by the Atthis Theater of Toronto) and "Les Fees Ont Soil" (from Montreal). Presented at Studio Red-Top, 367 Boylston Street, Boston, through June 7. For specific information, call 965-1190. Tix \$6; \$35 for a festival pass.

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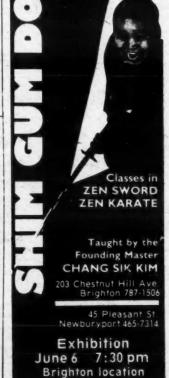


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# Off the record

#### THIS WEEK

\*\*\*Roy Brown, GOOD ROCKING
TONIGHT (Route 88, Import)
\*\*Roy Brown, LAUGHING BUT
CRYING (Route 86, Import). Roy Brown
is the exemplar of a pre-rock in roll
the 888 import). performer in command of all the R&B elements of the music that would elements of the music that would conquer the world when Elivis Presley came along. Brown's brand of good rockin' incorporates the rolling of a train, the motions of sex, the swagger of a man bound for success, and the shouts of an all-night party. Because of racism, record and becase he retained a bit too much adult blues in his music, Brown faded around the time "Good Rocking Tonight" became one of Presley's early trinphs. Nevertheless, the high spirits and humor of his singing and guitar work in fluenced not only Presley, but Chuck Berry, Bo Diddley, and many of the rest of rock's first wave. Good Rocking To-night, which includes more groundbreaking early songs, gets top billing, but there is little to choose between these

first-rate Swedish reissues. \*Dave Edmunds, TWANG **★Dave Edmunds, TWANGIN . . . (Swan** Song). An association with Nick Lowe has given Dave Edmunds the recent reputation of an inventive re-worker of rockabilly and R&B. But Edmunds is much more conservative than the puckish Lowe, and Twangin ... is stodgy, curator music. The better known the cover song ("Singin' the Blues") and the tougher the vocal competition ("Baby Let's Play House"), the larner Edmunds sounds. Only a couple of obscure tunes worthy of another time break the museum mold — Brinsley Schwarz's "it's Been So Long" and Creedence Clear-water's "Almost Saturday Night." This record requires a lot of patience, and that just to hear rougher guitar parts on some

\*\*\*\*Wynonie Harrie, MR. BLUES IS COMING TO TOWN (Route 66, Import). This Wynonie Harris reissue presents an outstanding leader of one of the '40s jazz jump bands that were the transition bebig bands and '50s R&B groups Louis Jordan is the king in this field, but Harris had a voice like railroad steel, and for more than a decade his various small bands chugged through dozens of usually uptempo numbers without resorting to formulas. He is by turns risque ("Sit-tin' on it all the Time"), rowdy, ("Wine, Wine, Sweet Wine"), and repentant ("My Playful Baby's Gone"). "Blowin' to Call-fornia," in fact, captures and celebrates the new-found upward mobility of an en-tire black generation. Mr. Blues is as sat-isfying as he is neglected. With the Roy Brown records, this is the best of the

Route 66 series so far.

\*\*\*Abbey Lincoln, PEOPLE IN ME
(Inner City). Abbey Lincoln has crossed
the stage as a seductive torch singer, a
civil-rights activist of jazz singing, and an actress for television and occasional vies. In the past decade she's been away from the recording studio, and People in Me, recorded in Tokyo in 1973 with two Japanese musicians and three members of Miles Davis's band (but not released here until 1979), is her most recent album. Lincoln may be more valuable as writer and programer than as jazz vocalist, since she can deliver an a with new material that is neither MOR-ballad warhorses nor awkward borrow-ings from rock. Her talents are evident in ng like "Naturally," an exploration of the superiority of unenhanced femi beauty over Revion packaging that es-tablishes an emotional context for vigorous vocal exploration and which the

eJim Steinman, BAD FOR GOOD (Epic/Cleveland International). Jim Steinman's press kit notes that he was responsible for the "ritual, almost operatic theatricality" of Meat Loaf's Bet out of ic theatricality of Meat Lears Bat out of Hell and its four shows. His solo record is similar teenage Wagner — smug, middlebrow sludge. Steinman never sings a verse once when he can sing it twice, and he's as enraptured with his four melodies as he is with his words (sample: "Surf's up and so am I"). The (sample: Surr's up and so am i). The overblown orchestras and quadrupled vocal tracks clash dramatically with Bad for Good's acned subject matter. It's no crime in rock 'n' roll for an adult to write from an adolescent perspective, but Steinman makes the undefined urges and year ood seem pointless and tiresome and dumb

#### **PREVIOUS**

\*\*Terry Allen, SMOKIN THE DUMMY (Fate). Terry Allen's music is like the fare at a good natural-foods restaurant: amateurish, self-consciously humble, but a nourishing mixture nevertheless. He works two jobs (and two lives) — painter and sculptor in California, country mu-sician in Texas — with a tension be-tween homy provincialism ("Helena. Montana") and Ironic worldiness ("What

Happened to Jesus (and Maybelline)?"). Alien puts it all together on "Redbird." It sounds like a borrowed Appalachian ballad with stream-of-consciousness lyrics about death and leaving home, but it feels like a grand, old gesture - snatching a fateful moment out of thin air.

\*\*Dennis Brown, FOUL PLAY (A&M).

Choosing Dennis Brown, a hone ladies' man, for one of the US record in-dustry's semiannual reggae promotions is more sensible than sell out: Babylon still prefers Daylight Saving to Arma-gideon Time. Besides, Brown comes out improved, not pureed, for major label consumption. Joe Gibbs, a sly, sea-soned Jamaican producer, keeps the mix commercial without dampening bass and high-hat cymbal. Brown updates one of his top-ranking nasty love songs, "The Cheater," and shows more variety than usual in his new numbers. The secret star of Foul Play, however, is co-produc-er/keyboardist Clive Hunt. His "On the er/keyboardist Cilve Hunt. His "On the Rocks" skillfully matches Bob Marley's chord progression from "Jammin" with Stevie Wonder's rhythm track from "Master Blaster," and his "Come On Baby" is a modern ska tune that doesn't make a single reference to James Bond

\*\*\*John Cale, HONI SOIT (A&M). Cale scores big on Honi Soit because he's learned how to showcase his obsessions cohesively. His usual songwriter's strengths deliver: "Dead or Alive" is catchy and morbid, his heartfelt cover of "Streets of Laredo" is daring and morbid. But his new, inflammatory rants about war and violent paranola — though they sound timely, smart, and scary on record - amount to rabble-rousing Sqt. Rock fantasies in concert

\*\*\*Change, MIRACLES (Atlantic).
The leaders of last year's Eurodisco resurgence have veered toward high-gloss, progressive R&B ballads and midtempo percolators. No matter; the imagination and panache of producers Jacques Petrus and Mauro Malavasi are still in charge of the changes. They want to prove they can do it all for everyone on the club floor, from twirling guitar and bass tango on "Your Move" to majestic fusion-jazz saxophone on "Stop for Love." For the boy-merges-with-girl numbers, Gordon Grody sobs and croons the part of Nick Ashford to Diva Gray's Valerie Simpson. In fact, Miracles wipes out anything Ashford and Simpson have done in years. A deserved hit

\*\*\*Joe Ely, MUSTA NOTTA GOTTA LOTTA (Southcoast/MCA)
\*The Flatlanders, ONE ROAD MORE

(Charley, Import). Joe Ely's exuberant mix of Western swing, zydeco, rockabilly, blues, and C&W comes naturally from a West Texas native; a sense of place, and the desire to lose oneself in it. characterizes his best work. Musta Notta out of the home territory, and it's simple fied a bit for (they hope) mass consump-tion. "Road Hawg," for example, is the first dull up-tempo song Ely's recorded. (where Ely escapes the blues and gets smothered by them anyway), and most of the other songs. Ely is ready to fill any size shoes. He wasn't always, though, as shown on One Road More, a collection of unreleased tracks from the band he shared with two songwriters he covers now, Butch Hancock and Jimmie Gilmore. Ely was under wraps with the Flat-landers, and even if Hancock and Gilmore always showed a fiair for words and melody, Gilmore's singing proves that flower cowboys were no more palatable

than urban ones.

\*\*\*The Fringe, LIVE! (Apbabu). Live!
is less wild and woolly than one might expect from Boston's venerable free jazz trio, because empathetic ensemble work allows for more intimacy and swinging to complement their avant-garde con-structions. George Garzone's gritty, broad-shouldered tenor and soprano sax solos are spurred by Richard Apple-man's nimble bass lines and Bob "ImproviseAh/Night Before," for example, is a fine collective improvisation ample, is a fine collective improvisation that builds stealthly to a screaming climax in the band's best Albert Ayler Only the programing det from Livel: three power numbers are lumped at the front, so that the album's pair of quiet works, "Red Living Room" and "Gong for My Father," seem to trail

\*Garland Jeffreys, ESCAPE ARTIST (Epic). Garland Jeffreys has been consumed by his worst dilettante tendencies, not that they weren't always in the background: ghost writer, one-eyed jack, escape artist - the only thing consistent behind any of the poses is the uct scrapes bottom here. I mean, "96 Tears" with a self-consciously macho sip column disguised as a song? The one time Jeffreys steps outside himself to make incisive observations is "Miami Beach" (about the riots), and this is onthe bonus EP that comes with Escape lift Jeffreys to the stars, but he badly

\*\*The Lounge Lizards, THE LOUNGE LIZARDS (Editions EG). The Lounge Lizards call their music "fake jazz," which

flect images of beboppers as hep cats. moving spirits of the demimonde, ob-sessively weird explorers of musical possibility. Often, songs begin with a well-behaved, jazzy riff before crumbing into the restless twanging and quirky bleats of New York's rock avant-garde eventually keyboardist Evan Lurie and tenor sax player John Lurie sort things back to the original riff. This sly, arched-eyebrow method of proceeding is not un-like Thelonious Monk's bop-that's-notbop, and indeed, the Lounge Lizards cover "Well You Needn't" and "Epis-trophy." So far, fake jazz is an original, amusing hybrid; the next move will be a lot harder to gauge than this opening o

\*\*\*\*Yo-Yo Ma, HAYDN CELLO CON-CERTOS IN C AND D (CBS Masterworks). The astonishingly rich tone and phenomenal range of color of Yo-Yo Ma's cello has yet to be completely captured on a record. Still, with his singing line and incomparably eloquent phrasing, he surpasses all competition. The most musically serious of his solo re-cordings are these lovely Haydn con-certos; the high points (the cadenzas) are thrilling. Under Jose-Luis Garcia, the English Chamber Orchestra is just fine But when will we get to hear Yo-Yo Ma playing the greatest cello music of all --chamber music, Classical and Romantic in our own living rooms? (Lloyd

\*\*Barbara Mason, A PIECE OF MY LIFE (WMOT). Recording Mason's first album of note in six years, producer Butch ingram demands all the little vocal tricks that, in the '60s, gave Philly soul a rival to Diana Ross ("Sad Sad Girl," "Yes I'm Ready"). With a steadler craft than before, Mason inserts an ecstatic up-sweep into her small talk and funks through long talk with low-register song-speech. But Ingram's padded string ar-rangements obfuscate her delicacy, and his re-make of "Yes I'm Ready" invites a fetal comparison to the cripinal (Mifatal comparison to the original. (Michael Freedberg)

\*\*THE 101ers, ELGIN AVENUE BREAKDOWN (Andelucial, import). These are demo-tapes and lousy live re-cordings of a mid-70s English band specializing in refried R&B - forgettable indeed, except that singer Joe Strummer was a rip-snorter even in his pre-Clash days. The 101ers' Chuck Berry and Van Morrison remakes are leaden of the originals don't get off the ground either. The exceptions are "Keys to Your Heart" and, especially, "Letsagetabita-rockin," where Strummer bites down on the vocal as if it were his last meal. Elgin Avenue Breakdown is a warmup for the main event; for Clash fanatics, it's an essential exposure of roots

\*\*Tom Petty and the Heartbreakers, HARD PROMISES (Backstreet). Hard Promises is the morning after Damn the Torpedoea's triple-platinum binge, and it's more laudable for Tom Petty's crusade to keep the list price down than his awkward stab at more personal songs. The production is pristine as usual, but the Heartbreakers rock out in slow mo-tion; too much of the record sounds ghost-written or pasted together from ng-room outtakes. Petty's cavorting a limitless supply of mystery girls and Byrds licks was once a model of es-cape from deadlocked lives, jobs, and hometowns. Now, he's just another jitted Johnny Would-Be Goode groaning the blues (with Stevie Nicks, no less). Petty is still in it for the long haul, though he must wrestle with the built-in doubts of rock 'n' roll's Everymanhood. At the moment, he's no more certain of winning than any-

\*Spandau Ballet, JOURNEYS TO GLORY (Chrysalis). On the import 12-inchers of "The Freeze" and "To Cut a Long Story Short," Spandau Ballet unlocked British rock-disco fusion, making a hissing, thumping breakout from the modern world's palace of steel. The truncated versions of these songs on Span-dau's US album put them back in their chains. During the full-length "To Cut a Long Story Short," for example, when singer Tony Hadley whines "I lost my mind," difficult melodic unravelings illustrate how he loses it: on Journeys to Glory all we hear is that it's already hap-pened. Spandau Ballet and other "New Romantics" risk disintegrating into fash-ion plates and weak-kneed disco imita-tors — this sort of presentation makes it a

\*\*UB40, SINGING OFF (Graduate, Im port). Strident messages about racism (Billie Holiday's "Strange Fruit") and reactionary British politics ("Madam Medies played by a band of bristle-cut whites and dreadlocked blacks. Ho hum. more ultra-progressive aka dance music for ultra-post-moderns. We say it's paraley and doesn't smoke. Stick with UB40's

\*\*Various Performers, DANCE CRAZE (Chrysalis). This movie soundtrack is a compilation of live tracks from six of the new British ska revival bands, two of which, Bad Manners and the Bodysnatchers, have never been on a US album before. It does nothing to change English Beat has the surest rhythm section and, along with the Selector, the most arresting songs). Dance Craze also confirms that none has much to add to the ska tradition. The uninitiated would do well to start here, but the entire move-ment remains double-jointed in theory and arthritic in practice.

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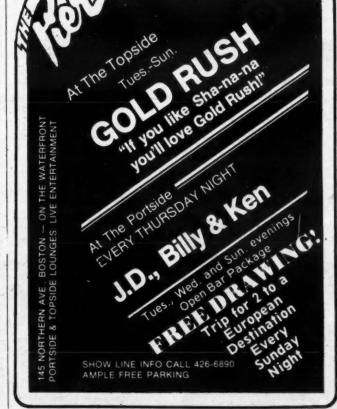
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# Art listings

#### **GALLERIES**

AHMED'S GALLERY LOUNGE (976-5200)
96 Winthrop St., Camb. Nightly from 5 p.m.
Through June 25: works by Francesca Bini, and Rita Leviten ALIANZA (262-2385)

140 Newbury St., Boston. Mon.-Sat. 10, Wed. till 8. Through June 20: "Skyscapes — Con-temporary Quilts and Ceramics," fiber and por-

celain art by Sally Thurston. ALPHA GALLERY (536-4465) 121 Newbury St., Boston. Tues.-Sat. 10-5:30 Through June 3: paintings by Nell Blaine. June 6-July 3: works by Pat Keck, Annelies Pruis-ken, Paola Savarino, and Heldi Whitman. ART ALIVE GALLERY (459-2139)

open juried show. June 3-July 7: "A Mid summer Night's Dream: Works of Fantasy.

Summer Nights Dream: Works of Fantasy.

Dpening reception June 6, 6-9 p.m.

BAAK GALLERY (354-0407)

59 Church St., Camb. Mon.-Sat. 10-6, Thurs.
till 8. Through June 13: paintings, prints, and
mixed-media works by Safet Zec.

BAARTELES (429-7434)

841 Washington St., Holliston. Wed.-Sun. 12-5, Thurs. till 7:30. Through June 5: works of Michael Donne Stevens. June 7-27: "Crafts for

BATES GALLERY (266-1386) BATES WALLERY (200-1306)
731 Harrison Ave., Boston. Mon.-Fri. 9-5.
Through Aug.: Sculpture by Uri Levi and pastel paintings by Leslie Miller.
BETSY VAN BUREN GALLERY (354-0304)

290 Concord Ave., Camb. Wed.-Sat. 11-5. Through June 17: "Visual Paradigms," by Jody

OSTON CENTER FOR THE ARTS (426-7700) 539 Tremont St., Boston. Daily 11-4 and by appt. Through June: works on paper by April Eve Hankins. June 5-30: "A Common Thread," work in fabric and handwoven cloth by Joan Romaniello and Laurie Carlson

OMFIELD GALLERY (426-8270) 30 Bromfield St., Boston. Mon.-Sat. 12-6. Through June 19: recent paintings of local landscapes by Michael Dowling. Opening Influgit Julie 19: Fecent pannings of local landscapes by Michael Dowling. Opening reception June 4, 7-10 p.m. BUNNELL FRAME SHOP (266-6183) 166 Newbury St., Boston. Mon.-Fri. 9-5, Sat. 10-4. Through June 30: 19th-century Japa-

nese woodcuts and stencils CAMBRIDGE ART ASSOCIATION (876-0246) 25 Lowell St., Camb. Tues.-Sat. 10:30-4:30.

Through June 3: "Art on a Musical Theme."

CAMBRIDGE ARTS COUNCIL (498-9033)

57 Inman St., Camb. Mon.-Fri. 9-5. Through May 31: paintings and drawings by Kathleen Finlay and paintings by Sharon Mendola. June 4-Aug. 1: photographs by William Edward Smith and drawings by Martha Cain. CENTER AND MAIN GALLERY (283-2339)

108 Main St., Gloucester. Tues.-Sat. 10-4. Through June 13: "Full Circle," an exhibition of

CHILDREN'S ART CENTER (536-9666) 36 Rutland St., Boston. On display at the John Hancock Observatory through June 2: minia-

ture city created by children.

CLARK (IALLERY (259-8303)

Lincoln Stn., Lincoln. June 2-27: sculptures and models for architectual commissions, by Michio thara. Opening reception June 6, 4-6 p.m.

CONCOURSE ART GALLERY (227-3956) State Street Bank and Trust Co., 225 Franklin St., Boston. Mon.-Fri. 10-5. Through June 26: 'The Sum of the Part," 19th- and early-20thry group photographs from the collection a Society for the Preservation of New Eng-

COPLEY SOCIETY OF BOSTON (536-5049) 158 Newbury St., Boston, Tues.-Sat. 10 Through June 6: oil paintings of Kib Bramh Creiger Sesen Associates Inc. (426-8407) 10 Post Office Sq., Boston, Mon.-Fri. S 10 Post Office Sq., Boston. Mon.-Fri. 9-5. Through June 2: contemporary American quilts and fabric art. June 4-July 31: group exhibi-

tion of contemporary portraits. CURRIER GALLERY OF ART (623-4361)

TURNER GALLERY OF ART (623-4361)
Tues.-Sat. 10-4. Thurs. till 10, Sun. 2-5.
Through June 7: work by children.
CUTLEN/STAVARIOUS GALLERY (462-4151)
354 Congress St., Boston. Through June 20:
works in bamboo and fabric, by Mario Kon.
BONNELLY & STUX GALLERY (267-7300)
36 Newbury St., Boston. Tues.-Sat. 10-5:30 or
by appt. June 2-20: painted work by Jo Sandman. Opening reception June 6, 2-5 p.m.
EARTHLIGHT (268-6517) man. Opening reception EARTHLIGHT (266-8617)

n. Tues.-Sat. 11-6, Sun. 1-5. Through June 30: pencil drawings from "The Joy of Sex," by Chris Foss. FRAMERS' WORKSHOP (734-4995)

200 Washington St., Brookline. Mon.-Thurs. 10-9, Fri., Sat. 10-6. Through June 6: drawings by Joel Moskowitz. June 7-20: surrealist work by Julian Landa. FRAMEWORKS (868-6797) 1967 Mass. Ave., Camb.

FRANKEVIUMS (856-5797)
1967 Mass. Ave., Camb. Mon.-Sat. 10-6, Tues.Thurs. till 9. Through May: "Notes," mixed media by Rebecca Doughty. Through June 28: original art work by the staff.
FINENCE CALLETY (\$47-1257)
383 Huron Ave., Camb. Tues.-Sat. 10:30-4:30.
Through June 13: pictorial wall quilts by Rhoda
Cohen.

GALLERY AT JOEL BAGNAL, GOLDSMITH (235-8266)

591 Washington St., Wellesley. Tues. Sat. 10-5. Through June 13: metals and enamels by Robert Mitchell, William Neumann, John Reyrobert Mitchen, William Neumann, John Pey-nolds, and Douglas Steakley.

BALLERY AT THE PIAMO FACTORY (536-2522)
791 Tremont St., Boston. Tues.-Sun. 3-7. June 2-14: paintings by Gay Lynette Morris.

BALLERY IN THE SQUARE (426-6616)

UMLERY IN The Square (425-6616)
665 Boylston St., Boston, Through June 15:
new paintings by Gino Hollander. Through June
30: group show of recent graphics by Will Barnet, Erte, Jamie Wyeth, and Agam.

GALLERY NATURE AND TEMPTATION (247-1718
40 St. Stephen St., Boston. Mon.-Fri. 12-5, evenings by appt. Through June 11:
"Expectations," work by Kathleen M. Fox.
GALLERY 355 (536-7050)
355 Boylston St., Boston. Mon.-Fri. 9-4, Sat.
114 June 5-26: morte an agency by Martine

11-4. June 5-26: works on paper by Marilyn RALLERY OF WORLD ART (332-1800)

210 Needham St., Newton Upper Falls. Mon.-Sat. 9:30-5:30. Through June 13: Watercolors ALLERY 1207 (332-1120)

1207 Centre St., Newton Centre. Daily 10-5:30 or evenings by appt. Through June 9: contemporary prints by Robert Saunders and Italian

RALLERY ZENA (267-7865)
252 Newbury St., Boston. Wed., Thurs. 12-7:30: Fri.-Sun. 12-6. Through June 28: "Ancient Shapes — Modern Forms," works by Susan Strauss and Susan Saltzer-Drucker. THE GLASS VERANDA (267-3779)

36 Newbury St., Boston. Through June 6: works of Andrew Magdanz and Susan Shapiro. June 7-30: recent works of Jack Wax. GEORGE LEWIS GALLERY (287-6306)

20 Newbury St., Boston. Tues.-Sat. 10:30-4:30 and by appt. Through June 6: sculpture by Lilly M. Tussey. GRAPHICS 1 and GRAPHICS 2 (266-2475) 168 Newbury St., Boston. Mon.-Sat. 9:30-5:30. Through June 24: etchings and watercolors by

Warrington Colescott.
NELEN SUMPUS GALLERY Duxbury Free Library, Duxbury. Mon.-Thurs. 10-9, Fri., Sat. 10-5. Through June 10: paintings, etchings, and scrimshaw by Laurence E.

HELEN SHLIEN GALLERY (482-9866) HELEN SHILEN GALLERY (402-9866)
354 Congress St., Boston. Wed.-Sat. 12-5 and
by appt. Through June 20: works by Martha
Cain, Mary Spencer, and Rachel Wheeler.
INSTITUTE OF CONTEMPORARY ART (268-5152)
955 Boylston St., Boston. Through June 28:
"Boston Now: Abstract Painters."
ISRAEL CULTURAL CENTER AT ZIONIST HOUSE (267-

Through June 5: illuminated manuscripts by Ir-KOLBO GALLERY (731-8743)

435 Harvard St., Brookline. Sun.-Wed., 10-6, Thurs. 10-8, Fri. 10-4. Through June 19: serigraphs by Beatrice Wool. JEWISH YOUNG ADULT CENTER (566-5946) 1120 Beacon St., Suite 1G, Brookline. June 4-

30: watercolors by Richard Siegal. Opening reception June 4, 8 p.m.
LIBRARY OF THE MASS. HORTICULTURAL SOCIETY 300 Mass. Ave., Boston. Through May 31: "Color and Form as Flowers," by Stephen J.

IKNINE HAYBUCH GALLERY (428-4973) 354 Congress St., Boston. Through Jui paintings on paper by Michael Russo. MAGNUSON LEE GALLERY (262-5252)

8 Newbury St., Boston. Tues.-Sat. 10-5. Through June 11: furniture by Arman; Richard Artschwager; Larry Bell; Robert Guiliot, Dakota Jackson, Neil Jenney, Leandro Katz, Sol Lewitt, Allan McCollum, Max Neuhaus, Alastair Noble, Meret Oppenheim, Chris Sproat, Louis Stein, tts, and Robert Wilso MEDIA WORKSHOP 367 Boylston St., Boston. Mon.-Sat. 12-6 p.m.

or by appt. Through June 6: group show by Kevin Porter, Ray lasello, Cindy Butler, Betsy Cole, and Dan Grossman. Closing reception May 31, 8 p.m.; donation \$1.

228 Newbury St., Boston. Tues.-Sat. 10-6. Through June 5: premiere exhibition of drawings by Suzann Phelan Denny, paintings by Sharon Mendola, and sculpture by John Mat

MILLS GALLERY (426-7700) Boston Center for the Arts, 549 Tremont St., Boston. Tues.-Sat. 11-4 and by appt. Through June 2: works on paper by April Eve Hawkins. June 5-30: "A Common Thread," works by Joan Romaniello and Laurie Carlson. Opening reception June 5, 7-9 p.m. HLIA (876-2109)

348 Huron Ave., Camb. Through June: "Fiber Jewelry" by Tina Johnson DePuy. Through Aug.: shoes by Gaza Bowen and painted clothby K. Lee Manuel. Fional park service visitor center (223-

15 State St., Boston. Through May 31: "Black

History Landmarks." NEWTON FREE LIBRARY (552-7145) 414 Centre St., Newton. Mon.-Thurs. 9-9, Fri. 9-6, Sat. 9-5, Sun. 1-4. Through June 2: "Massachusetts Birds and Their Habitats." Through June 5: "Children of the World Paint

179 Newbury St., Boston, Tues, Sqt. 10-5:30. Through June 2: "Porfirle di Donna," new paintings and drawings. OFF THE WALL CIMEMA AND GALLERY

15 Pearl St., Camb. Through June 2: "Face the Future," drawings by Fisher.

354 Congress St., Boston. Wed.-Sat. 3-6. June 6-20: new work by John MacPhee. Opening re-ception June 6, 5-7 p.m.

150 Main St., Northhampton. Through July 11: works by 16 porcelain artists. PUCKER/SAFRAI GALLERY (207-0473) 171 Newbury St., Boston. Mon.-Sat. 10-5:30.

Through mid-June: works in cloth, intaglies, and serigraphs by Ali; serigraphs by David IM GALLERY (965-5555)

The Mall at Chestnut Hill, Chestnut Hill. Mon.-Fri. 10 a.m.-9:30 p.m., Sat. 10-6. June 5-18: vatercolors by Susan Headley Van Campen. Quebec Government Beleanton (426-2600) 100 Franklin St., fourth floor, Boston. Mon. Fri. 10-4:30. Through June: "Women Print makers of Quebec."

ROLLY-MICHAUX (536-9898) 290 Dartmouth St., Boston. Tues.-Sat. 10:30-5:30. Through June 13: recent paintings and silkscreens by Thomas McKnight. SOCIETY OF ARTS AND CRAFTS (266-1810)

SOCIETY OF ARTS AND CRAFTS (256-1810)
175 Newbury St., Boston. Mon. 10-4, Tues.-Fri.
10:30-5:30, Sat. 10-5. Through June 13: "Visions/Ambiance," works by Linda DeHart.
281 EALLERY (267-5279)
281b Newbury St., Boston. Tues.-Sat. 11-5,
Sun. 1-4, and by appt. June 3-30: "Grand Old
Bostonians," by Adele Shectman. Opening reception June 3, 5-7 p.m.
WENNIGER CRAPHICS (536-4688)
164 Newbury St., Boston. Through June 13:

164 Newbury St., Boston. Through June 13: "The Figure as a Narrative Medium, 1920-1980. WM. UNDERWOOD CO. GALLERY (329-5300) 1 Red Devil Lane, Westwood. Mon.-Fri. 9-4. Through June 17: employee art.

#### MUSEUMS

ART COMPLEX MUSEUM (1-834-6634)
189 Alden St., Duxbury. Fri.-Sun. 2-5. Through
June 7: "Boston Seven," fiber exhibition,
BOSTON TEA PARTY SHIP AND MUSEUM (338-1773) Congress Street Bridge, Boston. Daily 9-7 Adults \$1.75, children 5-14 \$1, under age free. Group rates available. Boston's most notorious protest re-created in the period muse Tea Party Shop, Relive history by throwing tea chests overboard, viewing audio-visual presentations, and talking with costumed tour guides.

BROCKTON ART MUSEUM (588-6000)

June 28: works by John Castano, Harold C. Dunbar, Francis Mortimer Lamb, Francis D. Millet and William Rimm

123 Union Ave., Framingham, Wed.-Sun. 1-4:30. Free. Through June 21: "Homage," works of 15 contemporary artists, and "Piranesi: Architectural Images." Through June 20: "The Psychology of Advertising: How It Influences

You.

ESSEX INSTITUTE [1-744-3390]
132 Essex St., Salem. Tues. Sat. 94, Sun. 1-5.

Admission \$1.25, 75 cents for the elderly, 50 cents for children, members free. Through June

21: "Scratching Birds" and "Profile Mountain," some prints of Bufford and Prang.
FITCHOURG ART MUSEUM (345-4207) Merriam Parkway, Fitchburg. Tues.-Sat. 10-5, Sun. 2-5. Free. Through June 21: Boston Print-makers. 33rd National Exhibiton and Youth

FOGE ART MUSEUM (495-2397) 32 Quincy St., Camb. Mon.-Fri. 9-5, Sat. 10-5, Sun. 2-5. Free. Through June 7: "James Stirland Development." Through June 14: "Arts of Japan II." Through June 21: "Japanese Prints: The Late Editions." Through June 28: "Ansel Adams: Portfolio Photographs, 1927-1976. Through July 3: "The Example of Pissaro."

ph July 3: "The Example of Pissa IND CASTLE MUSEUM (1-283-7673) 80 Hesperus Ave., Gloucester. Through May 31: "Secrets of a Master Craftsman: 1100-1981," medieval stained glass, metalwork, and

OHN WOODMAN HIGGINS ARMORY MUSEUM (853-

5015) 100 Barber Ave., Worcester. Tues.-Fri. 9-4, Sat. 11-5, Sun. 1-5. Admission 50 cents for children, \$1.50 for adults, \$1 for the elderly, free for members. Through June 26: Joan of Arc, an exhibition of arms and armor, artifacts and illustrations relating to her role in the 100 Years War in 15th-century Europe.

LOWELL MUSEUM (495-6782)
560 Suffolk St., Lowell. Tues.-Sun. 9-5. Admission \$1 for adults, 50 cents for students and the elderly. Through June: "Weaving: The Irish

MUSEUM OF THE AMERICAN CHINA TRADE (1-696-

215 Adams St., Milton. Tues.-Sun. 1-4; close holidays. Members and children free; stu and senior citizens \$1.50; others \$3. Group tours available. Through June 28: "From the Flowery Kingdom: Chinese Botanical Painting,

SEUM OF THE CONCORD ANTIQUARIAN SOCIETY

(1-369-9609)
200 Lexington Rd., Concord. Mon.-Sat. 10-3:30, Sun. 2-3:30. Adults \$2, children \$1. Paul Revere's lantern from the Old North Church, articles from Emerson's study, Thoreau's belongings from Walden Mars (267-9300)
Boston. Through Aug. 9: "Camille Pissarro: The Unexplored Impressionist."
MUSEUM OF FIME ARTS AT FAMEUN. MALL (267-9300)

Through June 30: "Corot to Braque: A Century of French Masters," with works by Delacroix, Monet, Renoir, Cezanne, and Matisse.

MUSCUM OF OUR MATIONAL HERITAGE (951-6559)

33 Marett Rd., Lexington. Mon.Sat. 10-5, Sun. noon-5:30. Through Oct. 18: "Little Machines: Patent Models in the 19th Century." Through Jan. 10, 1982: "American Tallcase Clocks."

Jan. 10, 1982: "American Talicase Clocks."
Through Nov. 19: "In Sickness and in Health:
American Patients and Their Doctors,"
MUSEUM OF SCIENCE (742-6088)
Science Park, Boston. Mon.-Thurs. 9-4, Fri. 9
a.m.-10 p.m., Sat. 9-5, Sun. 10-5. Adults \$4, children 5-16, elderly, students, and military \$2.50; Fri. 5-10 p.m., reduced rate of \$2 for adults, \$1 for others. Through Sept. 1:

photographs of planets and moons. Through June 1: "Inner Dimensions of the Sea Shell." Through June 21: "Galactic Mystery. Through June 30: "Copan — Ancient City of the Maya." PEABODY MUSEUM OF SALEM (745-1876) East India Square, Salem. Mon.-Sat. 10-5, Sun. and holidays 1-5. Through Oct. 15: "Contem-

and nolidays 1-5. Through Oct. 15: "Contemporary Marine Art."
USS CONSTITUTION MUSEUM (426-1812)
Charlestown Navy Yard, Boston. Daily 9-5.
Opening June 4: "Life at Sea," a permanent ex-

WORCESTER ART MUSEUM (799-4406) 55 Salisbury St., Worcester, Tues.-Sat. 10-5, Sun. 2-5. Admission free for members, \$1.50 for non-member adults, \$1 for children 10-14 and adults over 65, free for children under 10. Free all day Wed. Through June 5: annual school exhibition. Through Aug. 2: "William and Marguerite Zorach: The Main Years."

#### **PHOTOGRAPHY**

BOSTON VISUAL ARTISTS UNION (227-3076) 77 N. Washington St., Boston. Tues.-Fri. 11-6, Wed. 11-8, Sat. 11-4. Through June 19: "Color Photography," a national juried exhibitor CARPENTER CENTER FOR THE VISUAL ARTS 24 Quincy St., Camb. Tues.-Sun. 1-6. Through June 14: "Second Sight," an aesthetic and technical exploration of infrared photography. CLARENCE KENNEBY GALLERY (577-5177)
770 Main St., Camb. Tues.-Sat. 11:30-5:30.
Through June 12: selected works by William

GALLERY EAST 700 Reacon St. Boston Mon.-Fri. 9:30-4:30. June 5-27: color photographs by Carl Mastan-drea and Dana Sigall. Opening reception June

GALLERY NAGA (267-9060) 67 Newbury St., Boston. Tues.-Sat. 10-5. June

2-27: recent photographs by Hap Pauli. Opening reception June 6, 2-6 p.m.
HARVARD UNIVERSITY, Tickner Library Gallery Boylston Hall, Harvard Yard, Camb. Throug June 6: "A Love Affair with a Planet," 36 col photographs by Monte Allen.

59 Shepard St., Camb. Mon.-Sat. 9-5. Through June 8: photographs by Gary Sloan and Ver-TON FREE LIBRARY (552-7145)

414 Centre St., Newton Corner. Mon.-Fri. 9-6. Thurs. till 9; Sat. 1-5. June 5-30: "Impressions of 18," photographs by Melina Tedesco. STEPMEN T. ROSE GALLERY (267-1758)

23 Miner St., Boston. Wed.-Sat. 11-6. Through June 13: handmade photographs by Robert J. SYNERGISM (536-1633)

249 Newbury St., Boston. Tues., Thurs., and Fri. 11-6, Wed. 12-6, Sat. 11-6. Through May:

#### **SCHOOLS AND** UNIVERSITIES

BOSTON COLLEGE (969-0100, ext. 4295) Rallery, Fine Arts Department, Barry Pavilion, Newton campus, 885 Centre St., Newton Cen-tre. Mon.-Fri. 11-4 or by appt. Through Sept. 18: selection from senior projects.

Rose Art Museum. Tues.-Sun. 1-5 p.m. Through June 28: "Frankenthaler: The 1950s," works of

CLARK UNIVERSITY (793-7266) Little Center Gallery, Worcester. Through June 12: drawings by Mary Spencer. DARTMOUTH COLLEGE (603-646-2422)

Mepkins Center, Mon.-Fri. 10-4, 7-10, Sat. 12-4, 7-10, Sun. 12-4. Free. Through Oct. 11: the Rowell clock collection. JARVARD UNIVERSITY

isinger Museum (495-2317). Camb. Through June 29: "From Impressionism to the Bauhaus: German Master Prints from the Har

MASSACHUSETTS COLLEGE OF ART (731-2340) Cabel-Caher Ross, Symphony Hall. Through
June 1: "Mass Art at Symphony." Paintings,
drawings, and lithographs by the college's
faculty and graduate students. Open to
Symphony and Pops ticket holders during performances only.

Themsess Fallery, 364 Brookline Ava. Beston.

Thompson Gallery, 364 Brookline Ave., Boston. Mon.-Fri. 9-5. Through June 1: large abstract paintings by Laurie Weiss. SETTS INSTITUTE OF TECHNOLOGY

| IZ33-Z/FI] | Hayden Carridor Ballery, 160 | Memorial Dr., Camb. Mon.-Frl. 10-4. Wed. till 9. Through June 28: "Architects' Furniture." | Margarent Hintchissen Cempton Gallery, room 9-150, MIT campus, Camb. Mon.-Frl. 10-5. Through July 30: "MIT Alumnae in Science and Technology." Technology.

MIT Museum, 265 Mass. Ave., Camb. Mon.-Fri. 9-5. Through June 30: works of Julius Adams MUSEUM SCHOOL GALLERY (267-9300, ext. 519)

230- the Fenway, Boston. Tues. 10-9, Sun. 10-5. Admission \$2 Tues.-Sat., Sun., free Tues. 5-9. Through May 31: an exhibition by Museum School traveling scholarship recipients. Through June 5: exhibition of work done by students enrolled in the MFA program at the Museum School/Tufts Universi-

ty.

MORTHEASTERN UNIVERSITY (437-2192)

AARARY Studie Complex, 11 Leon St., Boston.

Sun.-Fri. 10-4. Through May: political and
history paintings of Arnold Trachtman.

Arl Gallery. Mon.-Fri. 9-5, Wed. 9-9, Sat. 1-5.

Through June 13: "The Artist and Outer

Space." opinions and existe and Outer

pace," paintings and prints.

BCLIFFE COLLEGE POTTERY STUDIO

AMICLIFE CULLER PUTTERT 3 1 min 245 Concord Ave., Camb. Through May 31: new works in clay, 10-6.

SIMMONS COLLEGE (738-2124)
300 the Fenway, Boston. Mon.-Fri. 9-4.
Through June 30: "Peace Over Time — the

WELLESLEY COLLEGE (235-0320) Javett Art Caster, Mon-Sat. 10-5, Sun. 2-5.
Free. Through June 8: "The Railroad in American Landscape: 1850-1950," "The Lake Collection," and "Art of Five Centuries: Selected Alumnae Gifts to the Museum." Your New England Chrysler-Plymouth dealers present...

# FRANK SINATRA



# IN CONCERT

Saturday, June 6, 1981 Metropolitan Center, Boston For the benefit of the Jimmy Fund

TAX-DEDUCTIBLE TICKETS: \$100 • \$75 • \$50

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YOUR PARTICIPATING NEW ENGLAND CHRYSLER-PLYMOUTH DEALERS

Tickets also available at most major ticket outlets in Boston.

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298 Nantashet Ave., Nantashet Beach Positive I.D required for alcoholic beverage. ress casually information 925-2565

Sat., May 30

RARE EARTH

Sun., May 31

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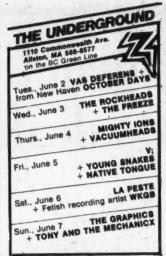
Sat., June 6

THE

NERVOUS

ENTERS

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952 Mass Av, Camb.

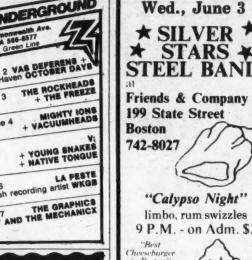
Tel. 491-7800

THELINES

\* The \*

Sat - May 30

Sun - May 31









**PHONE NUMBERS** 

**EMERGENCIES** 

**MEDICAL EMERGENCIES** 

BOSTON-BROOKLINE: call 911
POISON: Information Center, 232-2120
SUICIDE: Samaritans 247-0220
CAMBRIDGE AMBULANCE: 861-3400
METRO AMBULANCE: Boston 288-6700, South

BRIGHAM AND WOMEN'S HOSPITAL: 732-5636
POISON INFORMATION CENTER: 232-2120
RAPE CRISIS CENTER, 24-hour hotline: 492-

RAPE. Immediate and continuing support, medical and legal info, referrals. RAPE CRISIS MOTLINE serving Greater Lynn and North Shore. Call 595-RAPE for immediate and continuing support, medical and legal informa-

Due to space limitations, the rest of our AID list-ings will run on a once-a-month basis. Please consult our June 30 issue for them.

ST. ELIZABETH'S HOSPITAL: 782-7000

Shore 843-2600 CAMBRIDGE CITY HOSPITAL: 354-2020 MASS. GENERAL HOSPITAL: 721-2000

MASS. EYE & EAR: 523-7900 BOSTON CITY HOSPITAL: 484-5000 BETH ISRAEL HOSPITAL: 735-3337

BOSTON POLICE: 911 BROOKLINE POLICE: 734-1212 CAMBRIDGE POLICE: 911 SOMERVILLE POLICE: 625-1212 STATE POLICE: 566-4500, 782-2335 BOSTON FIRE: 536-1500

BROOKLINE FIRE 232-4646 CAMBRIDGE FIRE: 876-5800 SOMERVILLE FIRE: 623-1580

# June 5, 7:30 p.m., at 80 Hesperus Ave., Gloucester. Tickets \$4 for adults, \$3 for children 12 and under. Call 283-7673 for reservations. "COBBS." an original production about parents and children, performed by Crosswalk, June 6, 7, 12, and 13 at 2 p.m. at the Museum of Transportation. Hunsur. Middel Spettor. Call 426.

Museum Wharf, Boston. Call 426-

NANDI KIOS TALENT SHOW, June 1, 7 p.m., at New England Life Hall. Call 963-0472 for de-

EVENING AT POPS to benefit the Handi Kids Foundation, June 7, 8 p.m., at Boston Sym-phony Hall. Tickets \$15 to \$150; call 963-

0472.

YNCA SUMMER DAY CAMP starts June 29; call 491-6050 for registration information.

NEAD START RECRUTTMENT DRIVE — Action for Community Development offers children 3-5 years old and their parents the chance to learn. To qualify, call 357-600), ext. 388.

NEWTON FREE LIBRARY shows films for kids. Call 552-7145 for branch, dates, times, and titles. EXTENDED CARE FOR YOUTH by Brookline EFCY is accepting referrals for 12- to 17-year-olds who

accepting referrals for 12- to 17-year-olds who need emergency shelter. Call 232-4750 days of

need emergency shefter. Call 232-4750 days of 232-4752 evenings and weekends. KARATE AND SELF-DEFENSE CLASSES for girls eight to 14 and teenagers, Wed. 4-5 p.m. and Sat. 1-2 p.m., at Boston Women's Goju-Ryu. Call 491-2162 to register. AWARENESS GROUP for children of Holocaust surivors is forming. Call the Jewish Family and Children's Service West Office, 235-8997. NEW ENBLAND AQUARMUM (742-8870), Central Whaf, Boston. Mon. -Thurs. 9-5, Frl. 9-9, Sat., Sun. and holidays. 9-6. For special programs Sun., and holidays 9-6. For special programs and prices, call the aquarium.

DIAL-A-STORY (552-7157), 6 p.m. to 8 a.m. and

DIAL-A-STOMY (552-7157), 6 p.m. to 8 a.m. and whenever the Newton Junior Library is closed. The library also offers a family storyteiling hour each Tues., 7-8 p.m., 126 Vernon St.

NELP FOR CHILDREN offers guidance for kids and their families on day care, counseling, drugs, runaways, foster and medical care, education, Chapter 766 and much more. Hours Mon.-Fri. 9-5. Boston: 727-8898; Cambridge: 492-1572.

PRESCHOOL SWIM PROGRAM at the Central Branch YMCA, 316 Huntington Ave., Beston, for children 3 to 6 years old. Saturdays 10-11 a.m., starting April 25. To register, call 538-7800, ext. 147.

MUSEUM OF COMPARATIVE ZOOLOGY (Agassiz Mu-

MUSEUM OF COMPARATIVE ZOOLOGY (Agassiz Museum), Harvard University Museum, 14 Oxford St., Camb. Adults \$1, children 50 cents. FRANKLIN PARK (442-0991) and STONE (438-

3662) **Z00\$** are open year-round. **YES** (Youth Enrichment Services) (267-5877), 188 Mass. Ave., Boston, provides city kids with recreational, educational, and vocational pro-

BOSTON CHILDREN'S THEATER (277-3277), 124 Holland Rd., Brookline, offers perform

and classes.

JONN F. KENNEDY LIBRARY Children's Program
(929-4523), which features a movie, exhibits,
and games, runs each Sat. and Sun. at 11:30
a.m. at the JFK Library, Columbia Point, Dor-

chester.

SOMERVILLE PUBLIC LIBRARY (623-5000), High-land Ave. at Walnut St. Free programs for chil-dren and teens, including films, crafts, story hours, reading clubs, and more.

OFF THE WALL'S ALTERMATIVE FAMILY CINEMA (254.5674) 45 Read St. Comb Ct. Stm. 14

(354-5678), 15 Pearl St., Camb., Sat., Sun. 12, 1:30, 3. All shows \$1. Special shows upon ar-

# HILDREN

PUPPET SHOWPLACE, 30 Station Street in Brook-line Village, presents puppet shows each Satur-day and Sunday at 1 and 3. Tix \$2. May 31 and June 6 and 7: "The Lion and the Mouse" and "The Three Little Pigs."

"CRUSPER'S BUSSEM, Museum Wharf, 300 Con-gress St., Boston (426-8855), Tues.-Sun. 10-5 p.m., Fri. until 9 p.m. Closed Mon. Adults \$3.75, children 3-15 and seniors \$2.75. June 5: John Nolan, clowning and magic. June 7: yo-yo contest, 2-4 p.m.

John Notan, clowning and magic. June 7: yo-yo contest, 2-4 p.m.

BE CONDOVA MUSEUM, Sandy Pond Rd., Lincoln, presents "May We Celebrate Kids," a special exhibition for children through June 14. Tues.-Fri. 10-5; Sat. 12-5; Sun. 1:30-5. Admission \$1.50, 50 cents for children. Call 259-8355 for information.

Information.

CMLSREN'S BOOK. SHOP, 237 Washington St.,
Brookline Village, presents guest authors, illustrators, and storytellers each Sun., 4 p.m. June
7 and 8: "Where the Wild Things Are" and
"Really Rosle" (films) shown 6:30, 7:15, and 8
p.m. at Puppet Showplace, Station St., Brookline Village. Donation 50 cents. June 8:
children's book illustrator Maurice Sendak, 5-7
m.

DE PUBLIC LIBRARY Children's Room (490-9080), 449 Broadway, features preschool films every Wed. at 10:30 a.m. and 3:30 p.m. Admission is free. June 3: "How the Mole Got His Trousers" and "Tillie the Unhappy Hippo." MASS. AUDUBOR SOCIETY offers summer programs for children 6-12 at Ipswich River Wildlife Sanctuary. For a brochure, call 887-2241 or write to Endicott Regional Center, 346 Grapevine Rd., Wenham 01984.

BUCKLINGS BAY TOUR May 31; call 426-1898 for further information.

MA DAY at the Little Girls' Dream House, 8

Franklin St., Stoneham, May 31, 11 a.m.-4 p.m. Limited to children 8-14. Call 438-9747 for de-

tails.

CINILIDER'S OPERA PROGRAM of the Opera Company of Boston presents "Let's Build a Town" and "Knights in Shining Armor," June 9, 10:15 a.im., at the Opera House, 539 Washington St., Boston, Free; call 426-5300.

PATERMENT PLAYERS, a duo who interweaves mime, music, and sterytelling for children,

AMMED'S DISCOTHEQUE (547-9382), 96 Winthrop St., Harvard Sq. Lower-level dancing in a small wood-frame building. Tues.-Sun. 9 p.m. Sun.: golden oldies. Mon.: available for private par-

LUBS

ALAN'S TRUCK STOP, Rites. 495 and 150, Ames-bury. Authentic C&W bar with live music night-

by.

ALPINE INN (603-356-2369), Skimobile Rd., N.
Corway, NH. May 31: Them Fargo Brothers.
TIME ANK (247-9548), 836 Beacon St., Boston.
Live music, disco Pri., Sat.

ANT ANK COFFEENOUSE (625-9090), 46 Holland
St., Somerville. Jazz, folk, blues, Fri. at 8, Sat.

at 8:30. /ENOF, 1924 Mass. Ave., Camb. (354-4500). AVENUE, 1924 MISS. AVE., Lamb., (304-304), Music and belly dancing nightly from 7:30 p.m. NACKETABE CONCERT CLIP AND LOWING (1-80)-982-5974), Chateau de Ville, jct. of Rtes. 128 and 28, Randolph.

BACKSTAGE INGHTCLUB (338-8827 or 648-8700). Charles Playhouse, 76 Warrenton St., Boston. Open from 7 p.m. Tues: Temporary Relief, Improv. group. Wed.-Sat.: Comedy Connection. Food available. All shows 8:30 p.m. Cover

varies.

BACKSTREET BAll (426-0086), 110 Boyiston St.,
Boston. Weekend jazz, 10 p.m.-2 a.m. May 28:
Art Liliard and Spring.

BAR ZACHARY'S (261-2800), 120 Huntington

Ave., Boston. Dancing. Jacket and tie required. The Steve Chamrin Trio, Mon.-Sat. 9 p.m.-2

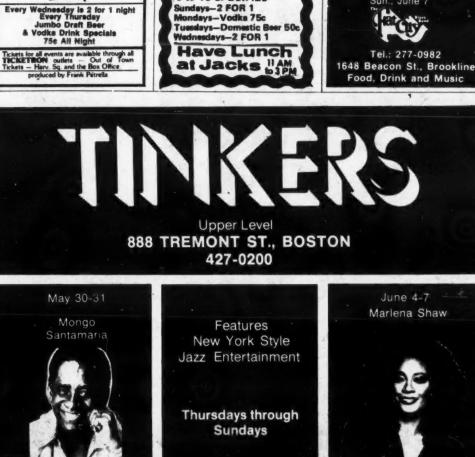
The Stave Chammin Tho, Mon.-Sat. 9 p.m.-2 a.m.

BARMABY'S (444-5525), Rte. 128, Needham Wed.-Sat. 9 p.m.-1 a.m. Swing music.

THE BARM (277-1200), 1200 Beacon St. Brookline. Recordings from '40s big bands.

BLACKBURN TAVERN (1-282-9108), 2 Main St. Gloucester. May 31: Berry Michaud. June 3 Mingle Wood. June 4: Boston Rockabilly Music Conspiracy. June 5 and 6: Jeanne Shaw Band June 7: Lee Baird.

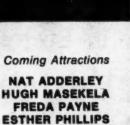






WOODY SHAW

ART FARMER BETTY CARTER



streets, not the music of the university. It's a philosophy of The Little Glant Johnny Griffin

Benny B's **Record Review** Music from the 50's to the 80's

#### **FAMOUS STRANGERS**

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SOCIETY **EYES** 

4-6 pm Mon.-Fri. **LOUNGE OPEN** 8 PM-2 AM **DANCING NIGHTLY** 

Sports & Movies

south & mebride st



88 Queensberry St.

Sat., May 30 Last Boston Appearance Before Their

ROCKABILLY BAND

**Talent Night Dean James** 

Blow the Barrel-8 p.m.

**SHENANDOA** 

hurs.-Sat., June 11-13 JOHN LINCOLN

WRIGHT **UPCOMING!!!** 

The Battle of the Bands

536-2509

BOOKSTORE CAFE (367-5078), North Market, Faneuil Hall, Boston. Full bar and food menu; open 9 a.m.-midnight.
BUNRATTY'S (254-9804), 186 Harvard St., Allston. Large dance floor and separate game room. \$1 cover.

Street-fairing

here?), an B

ly, June 6, 9 a.m. to

CK BAY

of Walnut and Lincoln S include a Victorian fr

, a ball (Friday evening), antique-fire-be rides, and a children's costume de. Free. Call 964-7222 for further in-

Saturday, June 6, 10 a.m. to 5 p.m., on Marlborough Street, from Berkeley to Clarendon Streets. Featuring music by the Boston Stiver Stars Steel Drum Band, food and beverages, crafts exhibits, a book sale, children's games, and a raffle. For further information, call 247-2961.

MAY WILLAGE.

Streets. Including antique and crafts booths, baked goods, alcoholic beverages, children's entertainment, live

room. \$1 cover. CAFE AT THE ATMINM (491-3745), 50 Church St., Camb. Sun. and Mon.: Flute and cello. Ongo-ing: Paul Stouthamer and Terry Butler. CAFE LOUNGE (401-3749), 50 Church St., Camb. Jazz and contemporary plano music. Tues-Thurs. 5-7:30 p.m.: Michael Redo. Tues.-Thurs. 7:30-midnight: James Brough. Fri., Sat. 5-7:30 p.m.: James Brough. Fri., Sat. 7:30-

midnight: Michael Redo. CAFE JEAN-PAUL (367-0331), 130 Lewis Wharf,

CAN-TAB LOUNGE (354-26853, 738 Mass. Ave., Central Sq. Jazz jam sessions each Sunday, \$1. Each week: Little Joe Cook and the Thrillers. **CANTONE'S** (338-7677), 69 Broad St., Boston

New wave. CELEBRATION (536-1950), 533 Comm Ave. Every Sun. and Wed. night ride El Toro, the mechan-ical bull of "Urban Cowboy" fame. Cover varies. CENTER STAGE (401-428-6903), 2224 Paw-

the Neighborhoods, the New Models, the

Dawgs.
CMATHAMS CORNER (227-6454), 8 Commercial St., Boston. Thurs.-Sat.: live music.
CLINT'S AT THE BRADFORD (451-9696), 275 Tre-

mont St., Boston.
THE CLUB (491-7313), 823 Main St., in Cambridge. Cocktails and boogying to live rock Country on Thurs.-Sat.
COLONNADE HOTEL, Cafe Pressuade (424-7000),

COMEN' CELLAR (232-4242) at Play it Again Sam's, 1314 Commonwealth Ave., Boston. Every Fri, and Sat. Chance Langton, All Star

Comedy Revue, 8:30 and 11 p.m. COMEDY CONNECTION (648-8700), 76 Warren-ton St., Boston, backstage at the Charles

COPLEY'S BAR at the Copley Plaza Hotel (267-5300), Boston.
THE CROSSHOADS PUB (262-7271), 495 Beacon

THE CROSSIGNAS PUB (262-72/1), 450 DOMEST. St., Boston, Thurs.: Bob Lazaroff, Fri.: Rich and Famous. Sat.: Mimi Gones. Mon.: open-mike

raintous Sat. Him Gords Month Open-Himbright.

CYRANO'S (254-0003), 200 N. Beacon St., Brighton. Thurs.: live country rock.

BANCHY (569-0780), 590 Comm. Ave., Boston.

Cover varies, casual dress. May 31: Axes.

DNB NB (661-7700), 13 Springfield St., Imman Sq., Camb. Comedy. Wed.-Sun.: Constant Comedy, Steve Sweeney on Sun. Every Tues.: the Laughing Stock. Every Thurs.: Constant Comedy All Stars, 9 p.m.

BON'S PIN (864-0400), 512 Mass. Ave., Camb. Blues, Wed.-Sun. Every Wed.: Tom Fey.

BONBLE (236-2000), Sheraton-Boston Hotel, Boston. Mon-Fri. 11 a.m.-1 a.m., weekend 6 p.m.-1 a.m. Planist Napua Davoy and singer Etlana Deane. Elegant.

BOYLE'S (524-2345), 3484 Washington St., JP. Local sounds, 9 p.m.-1 a.m. \$1.

Local sounds, 9 p.m.-1 a.m. \$1. BUCA'S STEAK AND SPIRITS (879-1555), Rte. 9, Framingham. Jazz with Steve Marvin every

Sun. 8:30 p.m. ED BURKE'S (566-9267), 808 Huntington Ave., Boston, May 28: T. McGinnis Band. May 31: Fat

ELIGY LOUNGE (262-8823), Mass. and Comm. Aves., Boston. Live music nightly. Every Saturday: "Tappin' at the Met." Mon. and Tues.; jazz nights. Thurs.: 11th Hour Blues Band. Fri.: Chris Jones and the Regulars.

s and the Regulars. ON OF CHIMA LOUNGE (566-9267), 100 Tremont St., Boston. Live jazz every Thurs. 8 p.m.-midnight.
EXCUSE ME CLUB (284-9506), 20 Ocean Ave.,

THE FAN CLUB (357-5050), 77 Warrenton St.,

Boston. Planist nightly, disco dancing, music by Lynne Olson. Dinner 6 p.m.-1 a.m., cash FLOWER GARGEN, Faneuil Hall. Through Sept. every Tues.-Sat.: Helio Reminiscence, 8 p.m.-1

FINEMES & COMPANY (742-8027), 199 State St.,

SATSBY'S (247-8846), Park Square, Boston Small, casual pub; no dancing or cover. **BLADSTONE'S** (254-9588) 1239 Comm. Ave., Miston. Fine audibles nightly. MEAT SCRIT (566-9014), 1222 Comm. Ave., Miston. Every Mon.: Bruch & Marshall Rock 'n'

Roll Duo. Every Thurs.: The Zaitchik Brothers.
THE BROB (1-465-8008), 13 Middle St., Newburyport. May 31: Berry Michaud. June 2: hoot
with Doug Johnson. June 3: Kenny Girard. June
4: Armadillo. June 5 and 6: Donna
DeChristopher Band. June 7: Northern Tier.
MANYS AXZ CLUB (401-841-2948), 22 Downtin
St. Mayenger RJ. Lazz ceck folic semps P/MMY. St., Newport, Rl. Jazz, rock, folk, some P/NW; no food; doors open 8 p.m.

no food; doors open 8 p.m. HEADLINERS NORTH (603-889-8844), 14 Railroad Sq., Nashua. June 4-6: the Branch Brothers. HUSKIE'S PUB (247-4143), 272 Huntington Ave.

DLER'S BACK ROOM (492-9639), 123 Mt. Auburn, Camb. May 31: Gary Shane.
WH-SQUARE MEN'S BAR, ladies invited (491-9672), 1350 Cambridge St., Camb. Entertainment nightly. May 31: Eddle Shaw and the Wolf Gang. MON HORSE COFFEENOUSE (413-584-9735), 20

Center St., Northampton. JACKS (491-7800), 952 Mass. Ave., Camb. May

JACATE (491-7600), 952 Mass. AVE., Carmo. May 24: the Satellites. May 31: the Larkin Band. JACLYNW'S (597-0780), Best Western Motel, Rte. 1 North, Dayton St. exit, Danvers. JACOW'S (262-9000), 131 Clarendon St. Disco, dining, piano bar. Dress code.

JASPER'S (625-4975), 379 Somerville Ave., off
Union Sq., Somerville. Every Wed.: the Echoes,

'60s rock 'n' roll IM MCGETTRICK'S BEACHCOMBER (479-8989),

Wollaston Beach Blvd., Quincy.
JOHN NENRY'S NAMMER COFFEEHOUSE (1-752-7517), First Unitarian Church, 90 Main St.,
Worcester. Shows at 8 p.m. Saturdays. Admis-

sion \$2.50-\$4. JONATHAM SWIFT'S (661-9687), 30 Boylston St. JUNATHAN SWIFTS (661-9667), 30 Boytston St. Harvard Square. June 1: Koko Taylor and Son Seals. June 2: B. Willie Smith, June 3: Hugh Masakela. June 4: Buddy Gulf and Jr. Wells. June 5: the Shaboo All Stars. June 6: the Estes Boys, the Pencils.

10'8 (623-9257), 1133 Broadway, Somer-KING'S NOW II (254-0710) at Sammy White's Brighton Bowi, 1600 Soldiers Field Rd.

Brighton. KIX DISCO BAR (266-7050), 590 Comm Ave., Kenmore Sq. Proper dress. Over 20.
THE LADYBUG (1-531-9739), 2 Summit St.,

LI'L EARL'S NOCK W NOLL ROOM (283-1367), Main St., Gloucester. Live rock every night. Every Thurs. 2 for 1, 7-10 p.m. Every Frt. and Sat. 2 for 1, 7-9 p.m.
LIVINGOOD COFFEEHOUSE (876-5657), 580

Mass. Ave., Cambridge St., Boston.
New Orleans bordello atmosphere with creole cooking. Every Mon. and Tues. evening: Bert Seager's Bebop Machine.

Seager's Bebop Machine. LUNASEA (822-0343), Rts. 140, Taunton. MACBONALD'S (524-9864), South and McBride, JP. Sun.-Wed.: movies, Thurs.-Sat.: live

music.

MAGOU'S SALGON (367-2590): 64 Chatham St.,
Boston (Faneuli Hall area). Open daily noon-2
a.m. All day happy hour till 7 p.m. Dancing in
the disco with DJ Paul Lyons.

TOWNY MANAR'S SUOWNOON (426-6735), 5
Hamilton Place, Boston. Wed.-Fri: Comedy
Connection

MAVENCKS (423-4333), 112 Broad St., Boston. Texas and country saloon. Every Thurs.: Allen

Brighton. Casual dress. Dancing. Cover varies. Every Wed. Jim Plunkett. Every Thurs.: Good Stuff. Every Frl.: Fordie Milne. Every Sat.:

ME & THEE COFFEEHOUSE (631-7930), 28 Mug-ford St., Olde Marblehead. May 29: Guy Cara-

Wan.
THE METRO (262-2424), formerly Boston-Boston, 15 Lansdowne St., Boston. Live and recorded music, video, more.
MICHAEL'S PUB (247-7262), 52-A Gainsborough

St., Boston. Jazz nightly. IIII. C'8 NOCK PALACE (454-5557), 111 Thorndike St., Lowell. MISTER McMASTY'S (536-2509), 88 Queensberry Boston. Rock 'n' roll. JERN TIMES CAFE (354-8371), 134 Hampshire Camb. June 4: Cowfolks' Dream. June 5:

Joni Shwartz. **WOLLY'S** (783-2900), 161 Brighton Ave., Allston. Tues and Thurs.: oldies with Jack

MY PLACE (742-3922), 266 Commercial St. on the Waterfront. No cover or minimum. Live

sounds Fri. and Sat., jazz.

NAMIELES COFFEEHOUSE (864-1630), 3 Church
St., Cambridge. No charge for anything.

NANCISSUS (536-1950), 533 Comm. Ave., Ken-

more Sq. Disco, computerized neon lighting, three dance floors. Mon. nights: the Comedy Troupe, Ted Bergeron, Ross Bickford, the Cabridge St. Ruber.

rroupe, ted obegron, voss sicknord, the cap-driver, Steve Bulyga, 8 p.m.

NEW RISE CLUB (876-8297), 485 Mass. Ave., Central Sq., Camb. Music, dance, disco, and new wave. Wed.-Sun.: bar, game-room, large dance floor, restaurant. Every Thurs.: Rudy WCX'S (482-0930), 100 Warrenton St., Boston

Dining, dancing, drinking.

0XF0MD ALE WOUSE (876-5353), 36 Church St.,
Harvard Square (behind the Coop).

PAPILLON (566-8495), 1353 Beacon St.,
Brookline, Light food, beer, and wine. Live jazz

Wed. and Thurs. nights.
THE PARABUSE (254-2052), 969 Comm. Ave.,

PASSIN (492-7679), 47 Palmer St., Harvard Sq. Folk music, June 3: Valley Partners. PEASANT STOCK (354-9528), 421 Washington PEARANT STOCK (354-9528), 421 Washington St., Somerville, Dinner and classical music. PLAY IT ABAMI SAM. (232-4242), 1314 Comm. Ave., Brighton. Every Frl. and Sat.: the Chance Langton Comedy All-Star Show (Frl. at 9:30, Sat. at 8:30 and 11). Sun: open-mike night. PLAZA BARI at the Copley Plaza Hotel. No cover; proper dress required. June 1-July 5: Mon.-Sat. 9 p.m.-1 a.m.: Adam Makowicz. TIK PLOUGH AND STARS (492-9653), 912 Mass. Ave., Camb. Fine folk, exotic live sounds Sun. and Tues.-Thurs.

and Tues.-Thurs.
POON'S PUB (262-6911), 414 Comm. Ave.,

PURPLE SHAMBOCK (formerly Bette's Rolls Royce) (227-2060), 1 Union St., Boston. Happy hour, dinner, luncheon specials, live emertain-

QUETZAL CAFE 669 Centre St., JP. Live folk and jazz, Mon.-Sat. RANCH HOUSE (834-9149), 222 Canal St., Green Harbor, Marchfield, New ways

Harbor, Marshfield. New wave. THE BAT (247-7713), 528 Comm. Ave., Boston. new wave, heavy metal. 80'8 PUB (782-6245), 3 Harvard Ave.,

Aliston. Fri., Sat. country, bluegrass, and traditional Irish music, 9 p.m. Syrinx on Sun.

Lucio on Mon.

RILEY'S BEEF & PUB (723-8089), 15 New Char-

BILEY'S BEEF & PUB (723-8069), 15 New Chardon St., Gov't Center. Jazz, disco, funk.

BOCKEFELLER'S BESTANBANT AMB LBUMGE (592-1836), Harbor Mall Lynnway, Lynn. Entertainment Wed.-Sun. 9-2. Top 40 dance. Ladies and Gents' Night: Wed. Cover \$1.

BYLES (676-9330), Inman Square, Cambridge. Live jazz nightly. Ed Perkins Trio Tues,, and Wed.; Trudy Sandhaus Quartet Thurs.; Herman Johnson Quartet Fri. and Sat.

3AMDY BERMAN'S JAZZ REVEVAL (322-7515), 54
Cabot St., Beverly. June 1: Dave Seiler and the University of New Hampshire Jazz Band. June 5: Al Grey, with Phil Wilson and the Stompin' at the Savoy Orchestra. June 6: Al Grey, with Sandy's Satchmo Sextet.

SATCH'S (266-2929), 43 Stanhope St., Boston. Tues.-Sum.: nightly jazz and blues. Sunday jazz brunch from noon to 8 p.m. Continuous discoupstairs Fri. and Sat. 78 SROADWAY CLUB (541-0481), 78 Breadway St., Boston. Disco DJ, live entertainment. Open

TU p.m.-5 a.m. Thurs.-Sun.
SCOTCH 'W SINLOHN (723-3677), 77 North
Washington St., Boston. Wed.: D.J. Sullivan.
Thurs.: the Jim Sands Oldfes but Goodles Road
Show. Fri: the Diamond Brothers Band. Sat.:
the Boston Swing Band. Sun: Jim Sands.
SKYCAP PLAZA (442-3131), 575 Warren St.,
Dorchester Fueru Sun: Ilius iozz B. a.

KYCMP PLAZA (442-3131), 575 Warren St., Dorchester. Every Sun.: live jazz 6 p.m.-midnight, \$3. Blues, too.

80LID ROCK COPPERIOUSE, 230 Beach St., Revere. June 5: Reflections.

80MEWIERE 295 Franklin St., Boston. May 3: Second Hand Rose, 9:30 p.m.-1 a.m.

SPHIOFF (626-6132), 145 ipswich St., Boston. Roller skate to rock, disco, and new wave.

8717 (262-2437), 13 Lansdowne St., Boston. Dance to PAW, rock, and reggae. Open Wed.-Sat. 10 p.m.-1:37 a.m. DJs: Wed., Albert 0.; Thurs., Tom Lane; Frit, Oedipus; Sat., Tomy V. STEPPWF OUT LANGE (623-9266), 316 Broadway, Somerville. Live rock and new wave Wed.-Sat. Reduced cover with college ID.

STUBIO RED TOP (262-5328), 4th floor, 367 Boytston St., Boston. Jazz women in concert every Friday at 8. \$3.

Continued on page 32

CLUBS

## **acDONALD** LOUNGE 524-9864

Wed., June 3

Thurs. & Fri., June 4 & 5

Sat., June 6

**Bar Happy Hour** 

Sundays Giant 6 ft. TV Screen

Ample free parking

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LIVE ENTERTAINMENT NIGHTLY

European Tour
THE MEMPHIS

Return Engagement Thurs.-Sat., July 9-11

Sun., May 31 WDLW **WDLW Personality Host** 

Mon., June 1 **Johnny Lane** Daybreak

Thurs.-Sat., June 4-6 ARLO GUTHRIE'S BAND

See page 33 of Arts section for details.

NO COST PARKING



THE LISTENING ROOM 47 PALMER ST., HARVARD SQ. 492-7679

> Sat. & Sun., May 30, 31
>
> JIM POST
>
> with RANDY SABIEN **VALLEY PARTNERS**

Thurs.-Sun., June 4-6 JOE VAL and THE N.E. BLUEBRASS BOYS Wed., June 10

GREB GREENWAY with DOUG WRAY Thurs.-Sat., June 11-13

DO.V Tues., June 16
FIRE on the MOUNTAIN

(Bluegrass) Wed., June 17 SPIDER BRIDGE

(Bluegrass) Thurs.-Sat., June 18-20 TONY BIAD plus TOM DUNDEE

Wed., June 24-27 BILL STAINES plus LUI COLLINS

THE LAST ONES

LENNY GUARDINO & FRIENDS Tues., June 2 FIRE DEPT. THE LAZERS

KLEEN KUT Wed., June 3 Free Admission HARD TOPS LEPER

Thurs., June 4 PETER DAYTON BAND FUTURE DADS THE INSTEPS

Fri., June 5

PETER DAYTON BAND THE CLASSIC RUINS THE PAPER DOLLS

> Sat., June 6
> THE MIRRORS BERLIN AIRLIFT THE GAMES

Sun., June 7
GENERAL FOODZ REDLINE THE SCAM



THE WOLF GANG **CUB KODA AND THE** 

**EDDIE SHAW AND** 

WILD **ACCUSATIONS** 

JOHN LINCOLN WRIGHT SOUR MASH REVUE

Thurs., June 4 DAL CODA Fri., June 5

NEW MODELS TAXI BOYS ....

THE MECHANICS
Every Bunday 3-7 pm
Stage Pright Showcase
en, miles with Desse Bo Clar
481-8872
1390 Cambridge St.
Inman Sq., Cambridge



at Preludes **Copley Square** 



KOKO TAYLOR & HER BLUES MACHINE at 7:30 & 10:30 (Advance Sale) B Willie Smith

HUGH MASAKELA (Tickets on Sale Now Thursday, June 4 **BUDDY GUY** 

> and JR. WELLS Shows at 7:30 & 10:30 (Advance Sale)

\*THE SHABOO ALL\*STARS\* featuring Blues Brother MATT "Guitar" MURPHY

THE ESTES BOYS

THE PENCILS Sunday, June 7
Reggae Dance Concert CABOOSE Monday, June 8

\$\$LIVE VIDEO!! TEN YEARS AFTER, THE WHO, CANNED HEAT, SHA NA NA, JOE COCKER, JOAN BAEZ, JIMI HENDRIX, CROSBY, STILLS, NASH A YOUNG, RICHIE HAVEMS, JEFFERSON AIRPLANE... OTHERS CONTINUOUS PERFORMANCE FROLJ - SPM ON — NO COVER —

**WOODSTOCK LIVES** 

with special guests WOOD 'N' STEEL

SAME & DAVE WECH

hursday, June 11 Jose Feliciano

THE STEVE GEYER BAND ows at 7:30 & 10:30 (Advance Sale)

MIDNIGHT IRALELER

Sunday, June 14
Reggae Dance Party with host DJ PETER SIMON

VENTURES WOCK Tuesday, June 30

#### Ge ELIOT LOUNGE

TAPPIN' AT THE MET SUZANNE PEREL QUINTET

Mon. and Tues. June 1 and 2 Wed., June 3,

Thurs., June 4 Fri., June 5

Sun., May 31

SARAH BROWN AND THE HIPSHAKES 11TH HOUR BAND Coming: HOT HEADS featuring HEID! ...

379 Somerville Ave Somerville (off Union Sq ) Sun., May 31 The Blues come to THE PAUL RISHELL BAND Thurs June 4 Millie & mith Frl.: June 5
From R.I.
THE PROBERS BAND THE RATTLERS With CITY THRILLS Sun: June 7 ROCKIN RHYTHM & BLUES With THE 11th HOUR BLUES BAND

JON BUTCHER

AXIS

with

Sat. June 13 JIM DANDY AND BLACK OAK ARKANSAS

Summertime Special 9:30
Every Night till 9:30
Every Vodka Drink
50¢ 75¢ Beers

3.55 4 3 1 3 1 3

ROXX

CANDY

SULTAN'S TENT. 100 Warrenton St., upstairs all Nick's, Boston. Mid-Eastern and Greek supper club. Dinner daily 4 p.m.-2 a.m. Reservations suggested. Professional belly-dancing show

SWISS ALPS (354-1366), 114 Mt. Auburn St., Camb. Live jazz, every Mon. Mike Turk and Michael Kernan 8:30-11:30 p.m. Every Thurs.: Jeff Massanari and Marshall Woods. TNE TAM (277-0982), 1648 Beacon St.

TME TAIN (277-0982), 1648 Beacon St., Brookline. Food, drink, and live music.
TINKER'S (formerly Estelle's) (427-0200), 888
Tremont St., Boston. Live entertainment Thurs.Sun. May 31: Mongo Santameria.
1389 CLUB (491-9625), 1369 Cambridge St. in Imman Sq., Cambridge. Live jazz saven nights a week from local groups. No cover.
TOBETHER (426-0086), 110 Boyiston St., Boston. Thurs.-Sun.: soul with drag queen Sylvia Sidney.

Sylvia Sidney.

TOM FOOLERY, 102 Mass. Ave., Boston. Every
Sun. and Mon. from 9 p.m.-1 a.m.: live jazz
with the Jed Levy-Tim Horner Quartet.

TOPSIDE MIGHTCLUB (426-7222), 145 Northern

Ave., Boston.
TOWNE HOUSE PUB (897-9825), 187 Main St.,

TROLLEYS, 55 Canal St. Every Thurs. night: swing series from scat to jazz, be-bop to rhythm and blues. 9 p.m.-1 a.m. June 4: Larkin. THE TROLLEY STOP (524-9795), 131 Green St.,

1270 CLUB (437-1257), 1279 Boylston St. Boston. Disco, some live new wave.

UNCLE SAM'S (925-2585), 296 Nantasket Ave.,

Nantasket.
THE UNDERGROUND (566-8577), 1110 Comm. Ave., Allston. Showcase for local new-wavers. UP AND UP LOUNGE (267-3100), 575 Comm. Ave., Kenmore Sq., features a full-service bar, dancing to live music, and a film show between sets. Call for more details.

WAS SITUATION (262-5328), 367 Boylston St., Boston, presents jazz concerts every Sat. 9 p.m.-12 a.m., \$5. BYOB. WESTERN FRONT (492-7772), 343 Western Ave.,

WESTERN FRONT (492-7772), 343 Western Ave., Camb. Jazz and reggae, two dance floors. Every Sun.: reggae. Every Tues. and Wed.: Craig Starr Trio. May 31: Kasha. June 4: Ness. June 5: Downtime. June 6: One People. WESTEATE LOUINGE (583-2700), in the Westgate Mail. Every Mon.: Disco Joe Jazz. Wed.-Sun.: Metro, no cover. Tues.: under-20 night, Legacy, 8 p.m.-midnight. \$3. WNO'S ON FIRST, 19 Yawkey Way, Boston. Live music.

ville. Jazz entertainment seven nights; cover varies. May 24 and 25: Trombone Madness. May 26: the Fringe. May 27: Blue Silver. May 28: Sequel. May 29 and 30: Gary Chaffee. May 31: Trombone Madness.

ZITO'S (227-6736), 60 Devonshire St., Boston.



DANCES BY THE SEA: A COLUMBIA POINT OF VIEW." an environmental dance piece created for the John F. Kennedy Library, 2 p.m., at the library (also tomorrow at the same time). Admission 75 cents; call 929-4584 for informa-

ORIGINAL CHOREOGRAPHY by six Boston dancers, 2 p.m., at the Newton Arts Center, 61 Washington Park, Newtonville. Tickets \$3.50;

#### **PARTICIPATION**

SQUARES AND FOLK, 8 p.m., at the Cabot School, 229 Cabot St., Newtonville.

NWA YU TAI CHI (482-1325). Grand Master John Chung Li performs the Hwa Yu Tai Chi form every Sun. evening at 7 p.m., 25 Edinboro St.,

Chinatown.

FOLK DANCING sponsored by the Folk Arts Center (962-7144). Regular programs Fri. 8:15-11 p.m. for beginners, and Thurs. at the same time for the more advanced, at the First Baptist Church, 5 Magazine St., Central Sq., Camb. Advises St. 25 0. 82 for students. mission \$2.50, \$2 for students.

DANCE FREE provides an alternative dancing

space for those who are just not cut in the disco mold, with all kinds of music, no smoking, and no alcohol, each Wed. at 7:30 p.m. at the Christ Church, O Garden St., Harvard Sq., Camb. (491-4195). Donations are usually requested at the

MITERNATIONAL FOLK DANCE evenings can be enjoyed each Tues. at 8 p.m. at the Walker Building, Mariborough (481-8104). Tix \$1-\$2. SCOTTISH COUNTRY BANCING takes place each Mon. at 8:15 at the Cambridge YWCA (491-6050). NONTH SHORE FOLK DANCERS (631-7821), Crom-

bie St. Church, Salem. Wed. all year, 8 p.m. CNELSEA HOUSE FOLKLONE CENTER, INC. features

Checkes Modes Countries Centres, Inc. Teamres folk dancing every Mon. evening, 7:30 p.m. Dancing starts 8:30: \$1.50.

BANCE FRIDAY. a weekly multi-media event where you can dance barefoot any way you like in a smoke-and-alcohol free environment at the Joy of Movement Center, 23 Main St., Waterlown Square, \$2; children under 12 with an adult free Fri. 8:30-11:30 p.m. adult free. Fri. 8:30-11:30 p.m.

DOSTON CHARADES GATHERING. Cultural group for

entertainment and humor; playing games to explore, act out ideas, expressions. Free. Call 862-9015 for information.

INTERNATIONAL FOLK DANCING for senior

citizens, every Mon., 2 p.m., at the Life Center. Rosary Academy, Watertown. No experience necessary. For more information, call 924-

COUNTRY DANCE SOCIETY (235-6181), Brimmer and May School, Middlesex Rd., Chestnut Hill. Tues., 7:45 p.m. Admission \$2.50. New England squares and contras, live music;

beginners and singles welcome.

COUNTRY DANCE SOCIETY (235-6181), 7 Temple St., Camb. Wed., 8:15 p.m. Admission \$2.50. English country and ritual dances, live music;

Camb. Call 661-7223 for specifics.

#### **PERFORMANCE**

PERLA JOY FURR AND VIBRATO BANCERS, 8:30 p.m. (also tomorrow at the same time), at the Joy of Movement Center in Camb., 536 Mass. Ave. Tickets \$5; call 492-4680



**HERITAGE PLANTATION OF SANDWICH** is a museum of Americana on 76 acres of gardens and trails featuring thousands of Dexter rhododendrons. With the Shaker Round Barn, the Military Mu-seum, the Arts and Crafts Building, and a wind mill and a picnic area. Open daily 10-5, through Oct. 18. Adults \$3; children under 12, \$1; children under 6 free. Three miles from the Cape Cod Sagamore Bridge. Rte. 6A to 130 to Pine and Grove Sts., Sandwich. Call 888-3300. THOMPSON'S ISLAND TRAIL is open through Sept. for walks and guided tours. Boat service available from Long Wharf each Sat., 10 a.m., and each Sun. from Kelly's Landing, S.Boston, 1:15 p.m. Tickets \$4 for adults, \$3 for children. Call 328-3900 for further information on boats and

MALE RESERVATION, 80 Carby St., Westwood, has spring activities. May 31: "Wild Edibles," 1:30-4:30, wherein participants discover edible plants and how to identify them. "Bicycling Southern New Hampshire," 9-6. May 30 and 31: "Weekend for Women," a camping program. Call 326-1770 for details on these a LOWELL NATIONAL HISTORICAL PARK offers free

ranger-guided tours describing the signifi-cance of Lowell's mills, canals, adn people in America's Industrial Revolution. Tours avail-

PROVIDENCE PRESERVATION SOCIETY has daily walking tours in its historic College Hill area.
Tours conducted daily except holidays through Oct. Call 401-831-7440 for information



**NOTE**: lectures are free, unless otherwise noted. SUNDAY/31

"PISSARRO: IMPRESSIONISM AND THE IMAGE OF THE CITY." by Judith Wechsler, 3 p.m., at the Museum of Fine Arts, Boston.
"DEMILITARIZATION." by Randall Forsberg, 11

a.m., at the Community Church of Boston, 565 Boylston St., Boston

MONDAY/1

ESTELLE SNAMLEY speaks on the Irish crisis, 7:30 p.m., at the Lowell Museum, 560 Suffolk St., Lowell. Admission \$2.50; call 459-6782. "COPAN. ANCIENT CITY OF THE MAYA." by Dr. Richard M. Leventhal, 6 p.m., at 75A Newbury St., Boston. Donation \$2 for members, \$3 for non-members. Sponsored by the Pan American Society of New England (266-2348) Society of New England (266-2248). TUESDAY/2

PLEASANT BAY." by Francis W. Sargent Jr., 8:15 p.m., at the Blacksmith House, 56 Brattle St., Camb. Admission \$1; call \$47-6789. p.m., at the blacksmith frouse, 50 blattle 51., Camb. Admission \$1; call 547-6789. "TOWARD A JEWISH ETHIC IN BUSINESS," by Jack

Nusan Porter, 8 p.m., at the Jewish Young Ad-ult Center, 1120 Beacon St., No. G-1, Brook-line. Admission \$1.50 for members, \$3 for nonmembers: call 566-5946. WEDNESDAY/3

\*\*MEDIATION — A NON-ADVERSARIAL APPROACH."

8 p.m., at the Divorce Resource and Mediation
Center, 2464 Mass. Ave., Camb. Call 492-3533.

"SEXUAL AGGRESSIVENESS IN THE FAMILY." by

Ann W. Burgess, 9:30 a.m., in the bailroom of BU's George Sherman Union, 775 Comm. Ave. Call 353-4128.

OLISM: THE FAMILY DISEASE." by Margaret Chase Carey, 1 p.m., in the ballroom of BU's George Sherman Union, 775 Comm. Ave. Call 353-4128.

"ALCOHOL - IT GOES TO YOUR HEAD." by Nancy Zare, noon, at teh Franco-American Amvets Post 161. Call 581-5600, ext. 140, for reserva-

THURSDAY/4

'FOR BETTER! FOR WORSE!" Alan Lupo and Caryl Rivers discuss their new book on family life, 5:30 p.m., at the Women's Educational and Industrial Union, 356 Boylston St., Boston. Tickets \$2 for members, \$3 for non-members; call

"GIGHT AND SOUND," a preview of Kurt Weill's opera "Mahagonny," 6:30 p.m., at Rabb Lec-ture Hall at the Boston Public Library.

SHNDAY/7

POLITICS AND SOCIETY IN CENTRAL AMERICA," by Peg McCarter, 11 a.m., at the Community Church of Boston, 565 Boylston St., Boston. "PISSARRO AS PRINTMAKER." 3 p.m., at the Museum of Fine Arts in the Lecture Hall

OBSERVATORY WIGHTS are held the third Thurs. of each month at Harvard's Center for Astro-physics, Phillips Aud., 60 Garden St., Camb

**LECTURES** available from the Hippocrates Health Institute on the topics of holistic health and natural medicines. Call 267-9525.

THE FORD HALL FORUM, Sun. evenings at 8 p. m. at Northeastern, 360 Huntington Ave., Boston

LECTURES AVAILABLE from Massasolt Com nity College's Speakers' Bureau. Call 588-9100, ext. 119, for information.



Tues.-Sun. throughout the summer. Call 367-2345 for a brochure. May 31: the South End, 2 p.m. Meet on the steps of the Boston Public Li-

brary. Admission \$4.

MAY DAY CELEBRATION at Aswalos House, the
Roxbury Branch of the YWCA, May 31, noon-7
p.m., at 246 Seaver St., N. Dorchester. Cultural exhibit, dancing, fashion show, talent show skit. Admission \$1 for adults, 50 cents for children. Call 442-9645.

SUFFOLK DOWNS SPRINT HANDICAP, June 7; call 567-3900 for details. ELECTRICAL TRADE SHOW, June 5 and 6, at

Dunfey's Hyannis Hotel, Cape Cod. Free; call 254-1340. CLAM POINT-HARRISON-SQUARE WALKING TOUR,

June 6, noon-5 p.m. Call 265-3864.

PARENTS FAIM. June 6, at the University ofMassachusetts Harbor Campus, 9:30 a.m.-4
p.m. Call 727-6577 for details.

APPLEFEST '81, an exposition of Apple personal
computers, June 6 and 7, 11 a.m.-6 p.m., at the

Plaza Castle, Arlington St. at Columbus Ave., Boston. Admission \$3 for adults, \$2 for children. Call 367-8080.

GRECIAN FESTIVAL '61 June 5, 6, and 7 in Lowell.

FINING CELEBRATION June 6 at the Peabody Museum, Harvard University, 10 a.m.-4 p.m. Admission \$4 for adults, \$2 for students and childn: call 495-2269.

CRINGN, CAIL 492-2259.

CRAFTS AND COLLECTIBLES FAIR sponsored by the Quincy Historical Society, June 6, 10 a.m.-4 p.m., at the Adams Academy Bldg., 8 Adams St., Quincy. Call 773-1144 for information.

APPLE RIDGE COLONIAL MUSTER June 6 and 7 in

Williamington.

AMME MIGHT, at the Blacksmith House, 56 Brat-tle St., Camb., every Wed. 7:30-10:30 p.m.

Scrabble, chess, bridge, and other games; in-struction by the staff of Games People Play. Ad-mission 50 cents.

BIKELINE FOR BOSTON-AREA COMMUTERS. To en-

BIKELINE FOR BOSTON-AREA COMMUTERS. To encourage people who are not confident bicycling in traffic to commute by bicycle, the Boston Area Bicycle Coalition has established a Bike Buddy System. Call 491-RIDE.

LE GRAND DAWID and his Spectacular Magic Company, Cabot Street Cinema and Theater, Beverly. Every Sun. at 8:15 p.m. Tickets \$4.50-\$5 for adults, \$3-\$3.50 kids under 12. Buy tix in advance. Call 927-3677 for information.

MDC'S THOMPSON CENTER, designed to accommodate handicapped persons and those with the continued on people 34



Dr. Richard M. Leventhal speaks on "Copan: Ancient City of the Maya;" June 1 at 6 p.m.

# Mister McNasty's & WDLW

Present



# BATTLE OF THE BANDS

STARTING JUNE 28
LIVE FROM MISTER McNASTY'S
ON COUNTRY MUSIC RADIO

STATION WDLW
THE LOCAL WINNER

\$1000

WILL RECEIVE

FROM MISTER McNASTY'S

THE NASHVILLE FINALIST WILL RECEIVE UP TO

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FOR MORE INFORMATION CONTACT WDLW PERSONALITY HOST DEAN JAMES 890-1400

Sat., May 30 LAST BOSTON APPEARANCE BEFORE THEIR EUROPEAN TOUR



RETURN ENGAGEMENT THURS.-SAT., JULY 9-11

Thurs.-Sat., June 4-6
ARLO GUTHRIE'S BAND
SHENANDOA

Thurs.-Sat., June 11-13

## JOHN LINCOLN WRIGHT

HIS RECORD "YOU CAN'T GET THERE FROM HERE!" IS AVAILABLE AT MISTER McNASTY'S

Fri.-Sat., June 19-20

# MIDNIGHT TRAVELER

Thurs., June 18 & Sat., June 27



Thurs., June 25

# **DUKE ROBILLARD**



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MISTER MFNASTY

88 Queensberry St.
"In The Fenway" Boston

Corner of Kilmarnock St. 536-2509

Hungry People Eat at Phyllis's Kitchen in the Fenway 247-7557



Sun., May 31 GARY SHANE HOOT

Wed., June 3 CAROL GOODMAN

Thurs., June 4
PAUL RISHELL

# good...

Brother Juniper's is now open evenings with a diriner fare featuring Sirloin Steak, Schrod en Brochette, Chicken Parisienne and many other delights guaranteed to tickle a Prior's palate. Juniper's also serves breaktast and lunch. We open at 7:30 a.m. Come break bread at Juniper's, now serving eves Mon -Sat. 5:30-10.

BROTHER KIDIPER'S restaurant/

86 Massachusetts Avenue, Boston, MA



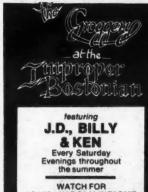
LEON COLLINS
JAZZ TAP REVUE
ROBIN WALSH
WITH ALLAN SORVALL
SLAP HAPPY Tues . June 2 SLAP HAPPY
THE BOO BETTES
JAN STRIKLAND
PLUS FOUR
LEON COLLINS
JAZZ TAP REVUE Thurs., June Fri. & Sat., June 5 & 6

## RYLES

CAFE " BAR " 876-9330 INMAN SQUARE, CAMBRIDGE

SPIRAL DANCE ED PERKINS Mon., June 1 Tues, & Wed. FERNANDO ARNO TRIO

HERMAN JOHNSON QUARTET MIKE METHENY QUARTET





Rt. 28 at Dennisport, MA 394-7416

Beginning Thurs., June 25

# cantone's

WHERE BOSTON'S ROCK BANDS ARE BORN

Mon., June 1 TONY AND THE MECHANICX THE CONTENDERS

Tues. June 2 THE STEREO TYPES **GLASS NEGATIVES** 



THE I.Q's

Thurs., June 4 LEO EGO AND THE ID THE STAINS

> PULSE THE FORM

Sat., June 6 THE LYRES SLOW CHILDREN

69 Broad St., Boston 338-7677

# the

5 E. Merrimack St. **Downtown Lowell** 

IVE MUSIC **EVERY** WEDNESDAY

NITE THIS WEEK THE

LINES

DANCE TO "NEW WAVE

ROCK" in

THE STUDIO with

TOMMY C. Every

Thurs., Fri., Sat. Nites Call 452-7393

The Boston Camerata stages a Venetian Festival, May 31 at 3 p.m., at Sanders Theater.

ed from page 32

other special recreational needs, is now open on a full-time schedule, through Sept. Reser-vations and information may be obtained by calling 361-6161



#### CLASSICAL

SUNDAY/31

ORGAN CONCERT by Arthur Carkeek, 8 p.m., at the Church of the Covenant, 67 Newbury St.,

VENETIAN FESTIVAL by the Boston Camerata, 3 p.m., at Sanders Theater, Camb. Tickets \$7.50, \$5.50, and \$4; call 426-8181. "THE WORLD OF THE SHTETL," a youth concert

"THE WORLD OF THE SHTETL," a youth concert presented by the New England Jewish Music Forum, 3 p.m., at Henry Lasker Auditorium, Newton North High School, 360 Lowell Ave., Newtonville. Tickets \$2. ARLINGTOM-BELMONT CHAMBER CHORUS presents "Music for a Spring Afternoon," 4:30 p.m., in Saint Andrew's Episcopal Church, 25 Mariborough St., Belmont.

SEOFFREY THOMAS, harpeichordist, gives a recital, 8 p.m., at Friends Meeting House, Camb. ARDANA \$47.

MONDAY/1

ALL NEWTON MUSIC SCHOOL STRING QUARTET gives a recital, 8:30 p.m., at the school, 321 Chestnut St., W. Newton. Free; call 527-4553. WEDNESDAY/3

JAMES TAYLOR (not the one you're thinking of) gives an organ recital, 8:30 p.m., at Methuen Memorial Music Hall. Admission \$4, \$1 for

D'ANNA FORTUNATO, mezzo soprano, prese the final concert of this year's Longy Chamber Music Series, 8 p.m., at the school, 1 Follen St., Camb. Tickets \$7, \$4 for students. Call 876-

LOEB CARMET presents "Dreck/Vile," starting tonight at 11 p.m. and continuing June 5. 6, 11, 12, and 13 at the same time. At 64 Brattle St., Camb. Admission \$4, \$3 for students; call 547-8300.

SATURDAY/6

CHRISTOPHER O'RILEY presents a concert of solo plano works 2 p.m., at Arlington Town Hall. Free; call 643-0026.

JOHN OLIVER CHORALE presents Henry Purcell's "King Arthur," 8 p.m., at the First Congrega-tional Church, 11 Garden St., Camb. Call 864-

HOUSE CHARGE THE BETT OF THE B

SUNDAY/7

RASTERWORKS CHORALE presents works of Brahms and Verdi, 8 p.m., at Sanders Theater, Camb. Free; call 262-3678.

MEDICAD COMMUNITY CHORUS presents its spring concert, 3 p.m., at the Little Theater, Medicord High School, 489 Winthrop St., Medford. Tickets \$3 for adults, \$2 for senior citizens, students, and children; call 396-3264.

#### POP. ETC.

SATURDAY/6

POLYMNIA CHORAL SOCIETY presents "Polypops," 8 p.m., in Memorial Hall in Melrose. Tickets \$5 and \$4; call 535-4448. ONGOING

IENDS OF GREAT BLACK MUSIC, at the Loft, 164 Lincoln St., Boston. Every Thurs., strictly rockers hi-fi session, and guest artists, starting at 9 p.m, \$1.



NOTE: please consult the classified ads in our Lifestyle section to discover the myriad educa-tional experiences available in the Hub.

BOSTON CAMERA CLUB meets each week at 7:30 p.m. at the First Presbyterian Church, 32 Harp.m. at the First Presbyterian Church, 32 Harvard St., Brookline (731-1953). Free. Call for in-

SALON FOR LESSIAN AND GAY COMMUNITIES, May 31, 5 p.m., at the Cauldron Experimental Thea-

ter, 22 Randolph St., Boston. Donation \$2; call 776-3340.

776-3340. "VETERANS" EXPERIENCES: WHAT WE CAN LEARN FROM THEM." a public discussion sponsored by Parents Against the Draft, May 31, 2-4 p.m., at All Saints Church, 1773 Beacon St., Brookline. COBMAN HOUSE (259-8843), Codman Rd., Lincolin, needs tour guides for the summer, June 1-Oct. 15. Applicants with an interest or background in the preservation or interpretation of historic properties are preferred.

historic properties are preferred. SUNDAY BRUNCH CLUB (527-4478), P.O. Box 245, Chestnut Hill, is an educational social club for the professional single, divorced, separated, and widowed individual. Weekly potluck brunches, programs, and social hours, as well as occasio al special events; reservations nec-

essary for new members.

MASS. FOSTER PARENTS ASSOCIATION helps foster parents, as well as children. To join, or to con-tribute to the organization, call 889-2952, or write MFPA, c/o Ron Tango, 252 Revere Beach

write MFPA, C/o Ron Tango, 252 Revere Beach Parkway, Chelsea 02150.

INTRODUCTORY, an open discussion group meeting among women every Wed., 8 p.m., at the Cambridge Women's Center, 46 Pleasant St., Camb. Call 354-8807 for more information.

BOSTON WOMEN'S RUGBY looking for players at all levels. Contact Cat at 894-9430.

MUSEUM OF OUR NATIONAL HENTAGE needs volunteers for its reception desk. Must commit

volunteers for its reception desk. Must commit four hours one day a week. To apply, call 861-6559. CONCERNED UNITED BIRTHPARENTS (491-8556), a

support group for people who have lost a child to adoption, meets the fourth Sun. of each month at 2 p.m. at the Paulist Center, 5 Park

St., Boston, in the third-floor library.

BEDFORD HOUSE (275-7500, ext. 560), 200

Springs Rd., Bedford, helps veterans of the armed services who are having substanceabuse problems.

problems.

COMMUNITY PROJECTS (783-3060) encourages the concept of group living. Meets first Sun. of each month, 5 p.m., at Boston Food

Cop., 449 Cambridge St., Allston.
SUPPORT GROUPS FOR SIMPLE PARENTS, open to single parents of children under 18 in the Newton/Brookline/Wellesley and Malden areas. Call the Jewish Family and Children's Service, 235-

8997.

AMERICAN SCANDINAVIAN STUDENT EXCHANGE seeks host families for 12 Scandinavian exchange students scheduled to spend August, 1981, to June, 1982, in Boston. Contact Charles Hamilton, 274 Clarendon St., Boston 02116, or

call 536-3292.
CIVIC CENTER AND CLEARINGHOUSE (227-1762) can help you explore career options through volunteer work in ecology, consumerism, health services, advocacy, teaching, tutoring, and more. Also career counseling. \$25 fee for

DOLESEX COUNTY JAIL needs volunteers to conduct educational and recreational pro-grams for inmates awaiting trial. Short term programs on a topic of your choice. Call Pam at

DARE FOSTER HOMES, 14 Beacon St., Room 306,

Boston, is seeking people interested in becoming foster parents. Call 723-3420 day or night. BOSTON VETERANS DISCHARGE UPGRADE PROJECT (367-2535), 25 Beacon St., Boston. Call for free, confidential help in upgrading unfair dis-

charges.

MENTAL PATIENTS LIBERATION FRONT (266-4846), 230 Boylston St., Boston, room 204.

Weekly Sun. night meetings at 6 p.m.

MASS. ASSOCIATION FOR THE SLIND (738-5110)

needs volunteers to help blind male adults with
recreational activities; volunteers interested in
learning Facility also needed.

CEASE (Coalition To End Animal Suffering in Experiments) is an all-volunteer organization (825-6700).

MASS. SOCIETY FOR THE PREVENTION OF CHUELTY TO ANIMALS is looking for people to adopt dogs and cats. Call 522-5506, ext. 151.

CAMBRIDGE COMMUNITY CHORUS rehearsals every Tues., 7-9 at the Common Place, 130 Prospect St., Camb. (492-8105).

Prospect St., Camb. (492-8105).

BOSTON SCRABOLE PLAYERS CLUB meets each
Mon. at 6:30 at the Jackson-Mann Community School, 500 Cambridge St., Aliston. Prizes, re-

freshments. Admission \$1.50.

ASIAN AMERICAN RESOURCE WORKSHOP (864-2603), 27 Beach St., third floor, Boston. Open Sat, for the expression of the Asian American experience through art, culture, and history. Seeking supporters and members.

ABILITIES (727-5540), voice, or 727-5236), 20 Providence St., room 329, Boston.

ABILITIES (727-5540), voice, or 727-5236), 20 Providence St., room 329, Boston. NEWTON AMEA CETA is looking for contributions for a book which will deal with the thoughts, teelings, and attitudes of disabled individuals in their struggle to be accepted as functioning members of society. Contact Lynn McKenna or Dianne Quigley at 964-4800. MEARIS TOUNDAMENT every month at the Boston Chess Club, 1223 Beacon St., Brookline (277-9893). Write to 36 Farrwood Dr., Bradford 01830, for information.

THEATER FIND DRIVE seeks volunteers. Call 641-0648, or write 79 Hibbert St., Arlington 02174. VOLUNTARY ACTION CENTER has listings of more than 500 agencies requesting volunteers. Call 482-8370 for Info.

PRESENT SHOP needs volunteers. Call

JEWISH FAMILY AND CHILDREN'S SERVICE IS look

Jewish Palmy, And Children's Service is look-ing for volunteers to be friendly visitors to eld-erly people. Contact Nancy Bloom at 227-6641. Volunteers are needed to help Russian immi-grants adjust to America. Call 566-5116. FRIENDS MEETING AT CAMBRIDGE (876-883), 5 Longfellow Park, Camb. Provides accurate in-formation and a chance to talk over important issues reparding draft registration. Session formation and a chance to talk over important issues regarding draft registration. Session meets Mon. 7:30 p.m., Tues. 3:30 and 7:30

CITIZENS INFORMATION CENTER provides information on native American, energy, economic, and social issues. Mon.-Fri., 10-4, 59 Temple Pl., suite 444. Call 426-9286.

THE SALVATION ARMY will help needy families purchase holiday food and other necessities. Call 542-5420 for registration locations. JEWISH FAMILY AND CHILDREN'S SERVICE (227-6611), Boston. A discussion group for "Parenting an Adolescent" is forming; call 235-8997

YOUTH FOR UNDERSTANDING needs several host families for high-school students due to arrive shortly to spend six months in New England.



NOTE: all poetry and prose readings are free un-

SUNDAY/31

X.J. KENNEBY reads from his works, 8 p.m., at the Concord Scout House, 74 Walden St., Con-cord. Donation \$3; call 369-8047.

MONDAY/1 FLORA ROSATI reads at Sword in the Stone, 15

Charles St., Boston, 8 p.m. Donation \$1. LLOYD SCHWARTZ reads with mezzo-soprano Jane Struss at Figaro's, 295 Huntington Ave., 8

STABLEY KUMITZ reads at a meeting of the New Engaind Poetry Club, 8 p.m. at the Harvard Faculty Club, 20 Quincy St., Camb. Call 969-

TUESDAY/2

WILLIAM KEMMETT and CHUCK CARROLL read, 8:30 p.m., at Modern Times Cafe, 134 Hampshire St., Camb. Donation requested; call Hampshire 227-0845.

WEDNESDAY/3

SAJED KAMAL. JACK CASSEN, and BILL COSTLEY read from their works, 8:30 p.m., at the Honey Lounge, 909 Boylston St., Boston. THURSDAY/4

CLAIRE FAMEER, MAC CAMDER, JAY KLOKKER, and BIAN LONGARDO, 7:30 p.m., at the BU School of Nursing auditorium, 635 Comm. Ave., Boston.

Nursing auditor Call 353-2510. FRIDAY/5 "AN EVENING OF READINGS, MUSIC, ANT. AND FOOD BY RADICAL WOMEN OF COLOR." 8 p.m., at Arlington Street Church, 25 Arlington St., Buston. Tickets \$5 in advance, \$6 at the door;

call 924-0336. ASMLEY SNART and X.J. Kennedy are featured speakers at the Spring Festival of the Roundtable of Children's Librarians, 9:30 a.m.-4 p.m. int Holyoke College, S. Hadley. Call 828-

SUNDAY/7

"SISTERS AFRORIQUENA." a poetry reading by women, 7 p.m., at the Cauldron-Experimental Theater, 22 Randolph St., Boston. Admission \$3-\$4

ONGOING

PHONE-A-POEM (492-1144) features a different poet every two weeks, 24 hours a day. CENTRAL SQUARE WRITERS' GROUP meets each Mon. at 7 p.m. at the Central Square Library, 45 Pearl St., Cambridge (498-9081). Free. CALAMUS POETS present open readings each

Tues, at 8 p.m. at the Co Boston, 565 Boylston St., top floor. Free.

AMERICAN FICTION DISCUSSION GROUP meets alternate Thurs. at 7 p.m. at the Central Sq. Library, 45 Pearl St., Camb. (498-9081). Free. ART ANK (625-9090), 40 Holland St., Some AMK (625-9090), 40 Hot

ville, sponsors a poetry reading each Wed. at 8 p.m. Admission \$1.50.

6AMBOYLE magazine holds a poetry workshop every week, free, in the Harvard Sq. area. Write to: Workshop, 117 Pembroke St., Boston

02118. IAM PUBLIC LIBRARY, 49 Lexi FRAMINEHAM PUBLIC LIMINATI, 40 LEARNING ST. Framingham. Readings every Sun. 2:30 p.m. FICTION-WATERS BROWP for the professionally oriented meets every two weeks to read work. Must be 28 years or older; must have four pages minimum per meeting; must attend regularly. Free. Call 812-9015 for information.

POSTON BEADING SENES reviews poems for open readings, held in downtown location. Submit 12 poems or a cassette. Send SASE to Box 831, Astor Station, Boston 02123.

THE LYMBOOGH at the Cambridge Food Co-op is open to anyone interested in reading their work. Call 676-1448

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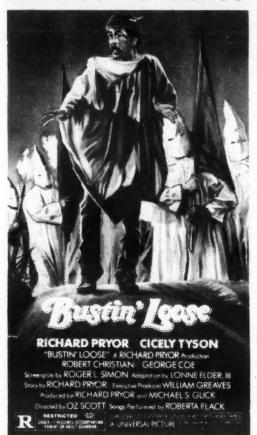
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